



THE FIFTH PATH

ISSUE FOUR

WINTER 1992/93

PRICE: \$4

SWANS

■ ADAM PARFREY

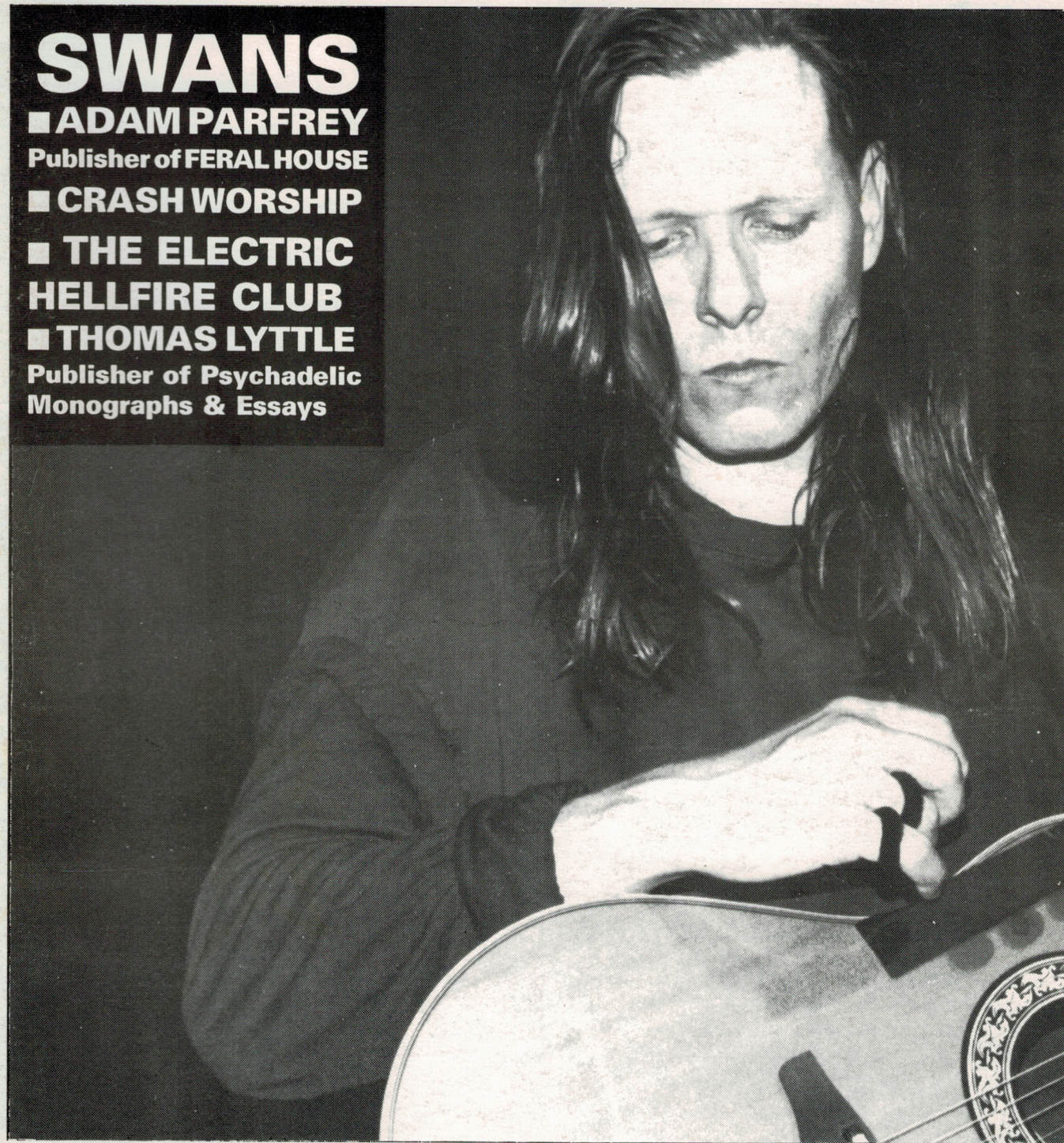
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THE FIFTH PATH M A G A Z I N E

Issue Three Winter 1992/93

Publisher/Editor
ROBERT WARD

Associate Editor
MICHAEL MOYNIHAN

Contributing Staff
GREG COWLEY
BRUCE McKEEMAN
MICHAEL MOYNIHAN
ROBERT WARD

Special Thanks to:
David Wolfe and Larry White.

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send all correspondence to:

THE FIFTH PATH
P.O. BOX 1632
CARMICHAEL, CA. 95609-1632
U. S. A.

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THE FIFTH PATH

Letter to the Readers



Hello dear readers,

This Letter To The Readers will for the most part deal with what should have been in last issue's Letter To The Reader.

You may ask, why is this? Well, when last issue was taken to the printers I knew I was in trouble when I got a message that the printer had called the next day. It seems the printer thought last issue was too... well let's just say all the "Satanist" ads put him off. If those didn't thrill him, I'm sure some of the other ads, as well as the contents of the magazine itself, weren't dear to his heart either!

If anyone ever talks about the freedom of the press to me I'll tell them: You mean freedom to the press if you own the press yourself? We ended up getting the magazine out, at the expense of another week, more money, and an increase in my stress level.

So we're Satanic huh? Well, that's only one of a couple of things we've been called because of last issue.

Can anyone tell me why those who complain the most about the censorship of one's freedom of speech seem to be the first ones ready to attack anyone's opinion that disagrees with their own? Are they perhaps a little too unsure of their own views to handle hearing any others that might attack, contradict, or are just plain and simply different than their own?

Well, we wanted to cause a little controversy, but we were hoping it might be a slight bit intelligent.

Satanic, hmm... Well, I had better start listening to my records backwards - can you do that with CDs too? I like animals too much, so there go those blood sacrifices. I don't have any children yet to ritualistically abuse and we all know that Satanic child and virginal sacrifices are a big Christian lie... I guess I'll just have to start writing backwards.

Hail Satan?

Robert Ward

Editor, *The Fifth Path*

To the right, your "Satanic" editor?

Photo: Heidi Wesbrock



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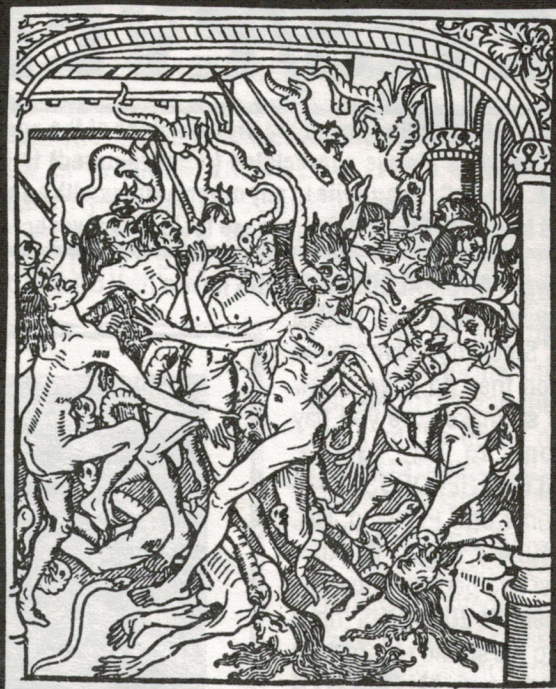
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AES-NIHIL ~ P.O. Box 93982 ~ Hollywood, CA. 90093
 ANOMALOUS Records ~ P.O. Box 38267 ~ L.A., CA. 90038-0267
 FRONT DE L'EST ~ 13, Rue Verrier Lebel ~ 80000 Amiens ~ FRANCE
 RRRRecords ~ 151 Paige Street ~ Lowell, MA. 01852

and of course by us!!!

We are always trying to increase our distribution. Distribution inquiries are welcome. Please write us for wholesale prices and terms. If you know of any stores that might be interested in selling THE FIFTH PATH please let us know about them.



Internal punishment for the Seven Deadly Sins: The slothful are thrown into snake pits. From *Le grant kalendrier et compost des Bergiers*, printed by Nicolas Le Rouge, Troyes, 1496.

A List of FIFTH PATH Sins.

This is a list of commandments concerning some slothful sins that we have come in contact with. The punishment for slothfulness is to be thrown into a pit of snakes in Hell! So be forewarned, we do not want to have to warn you again!

1. Thou *shall not* subscribe and then move without informing us of your change of address!
2. Thou *shall* say what issue to start your subscriptions with!
3. Thou *shall* make checks & money orders out to **ROBERT WARD** *not* The Fifth Path!
4. Thou *shall* call us by our proper name, **THE FIFTH PATH** *not* THE FIFTH PASS!
5. Thou *shall* write thy name and address out in a legible and readable script!
6. Thou *shall* send us appropriate material to review, *not* material that is totally & completely inappropriate!

NEWS/EVENTS/RELEASES

Remember when writing any of the organizations at the addresses given below, it is always appreciated (if not required) to include a S.A.S.E. or I.R.C. If you write to any organizations with an address acquired from **THE FIFTH PATH**, please let them know about us. ■

■ As always **ANOMALOUS RECORDS** have a new catalog out with

a huge selection of hard to find records. Since they have moved to Oregon they do have a new address so make sure you pay attention to it. Write: **ANOMALOUS RECORDS/1044 NE Oneonta St. / Portland, OR. 47211-4074 / U.S.A.** ■ After their first live performance this Halloween **BLOOD AXIS** have gone into the studio record for a joint release with **ALLERSELLEN** called "Storm Songs". ■ **FREYA ASWYNN** is offering a booklet on the lost spiritual homeland of Northern man, **ULTIMA THULE - THE VANISHED NORTHERN HOMELAND, The Primordial Hyperborean Spiritual Centre**. This booklet tells the story of Ultima Thule from it's first mention in Greek histories to the search for it in Germany by the Nazis. This booklet is by Freya's associate author **BERNARD KING** who has in the past written articles for **CHAOS INTERNATIONAL**. This A5 44 page booklet is available from Freya Aswynn in the UK ppd. for £3.50, £4 in the EC, and £5 surface to the USA, £6 airmail. For crossed checks,

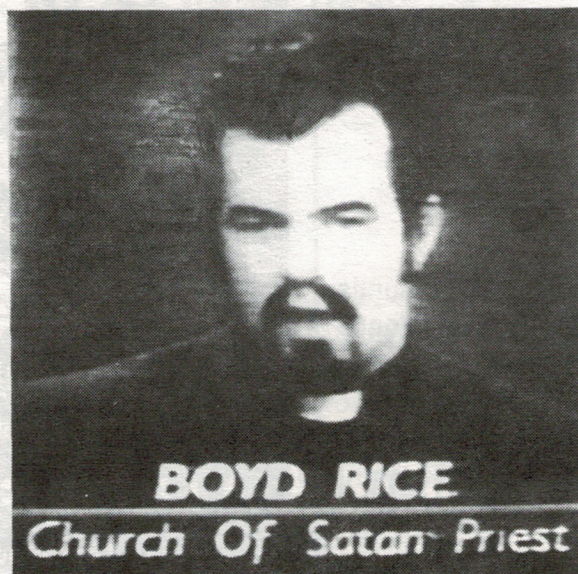
Postal Money Orders and Eurochecks add 60 pence to cover bank charges. Make all payments out to Freya Aswynn. Write: **BM Aswynn / London WC1N 3XX / ENGLAND.** ■ If your looking for music by **SCREAMING TO GOD, CHAMBER OF DEATH, SACRIFICE, JISM FISH, DEAD BODY FALLS, PAGAN RENEWAL**, and **VOX** look into the **BODY BAG PRODUCTIONS** mailorder catalog. Write: **BODY BAG PRODUCTIONS / P.O. Box 3186 / North Hollywood, CA. 91609-0186 / U.S.A.** ■ **BLOODPRINT PRESS** are releasing their first book **RAW ZED & THE CONDOR** a novel by **G.X. Jupiter-Larsen** of **THE HATERS**. The book is \$6 ppd. U.S.

currency only. Checks and Money Orders should be made out to Linda Martinez. Write: **BLOODPRINT PRESS / P.O. Box 480524 / Denver, CO. 80248 / U.S.A.** ■ **CHARNEL HOUSE** have just released a CD by **CRASH WORSHIP ADRV** called "**!ESPONTANEO!**". Another new release is a limited to 500 copies blue and white vinyl 7" single of a live noise jam between **HIJOKAIDAN, TRANCE**, and **ALLEGORY**

CHAPEL LTD. Coming out soon if not out by the time you read this is the third volume of the "**DEATH TECH**" compilation featuring Japanese new music.

CHARNEL HOUSE also have a catalog of their own releases and other peoples music. Write: **CHARNEL HOUSE PRODUCTIONS / P.O. Box 170277 / San Francisco, CA. 94117-0277 / U.S.A.** ■ The **CHURCH OF WAR** has two boolets coming out at the beginning of 1993. The first booklet **BLOOD OF YGGDRASSIL VOL. 1** is a collection of illustrations of Norse Mythology from books published from 1870 to 1940. This is a limited edition cloth bound booklet, silkscreened and hand stitched for \$8 due out January 9, 1993. The second booklet has the same specs but is by **C.O.W.A.N.** member Doran Ragnarok on the pipe organ called **KING OF INSTRUMENTS, INSTRUMENT OF KINGS**. This booklet is \$5 and due out February 9, 1993. There will be forthcoming recordings of such music played on **C.O.W.A.N.**'s newly acquired pipe organ originally used in Zurich,

Switzerland. Write: **C.O.W.A.N. / P.O. Box 15 / Altadena, CA. 91003 / U.S.A.** ■ **DEATH IN JUNE** have just released a 12"/mini CD from their new CD "**BUT, WHAT HAPPENS WHEN THE SYMBOLS SHATTER**". This release contains three versions each of "This Is Not Paradise" and "Daedalus Falling". The first 2,000 have a limited edition signed print available only in the 12". Sometime in the new year a picture disc of a studio version of "The Cathedral Of Tears". **DEATH IN JUNE** have several shows coming up in Europe, their last for awhile. There are several shows in Germany and two in France after their London show with **NON** and **FIRE** &

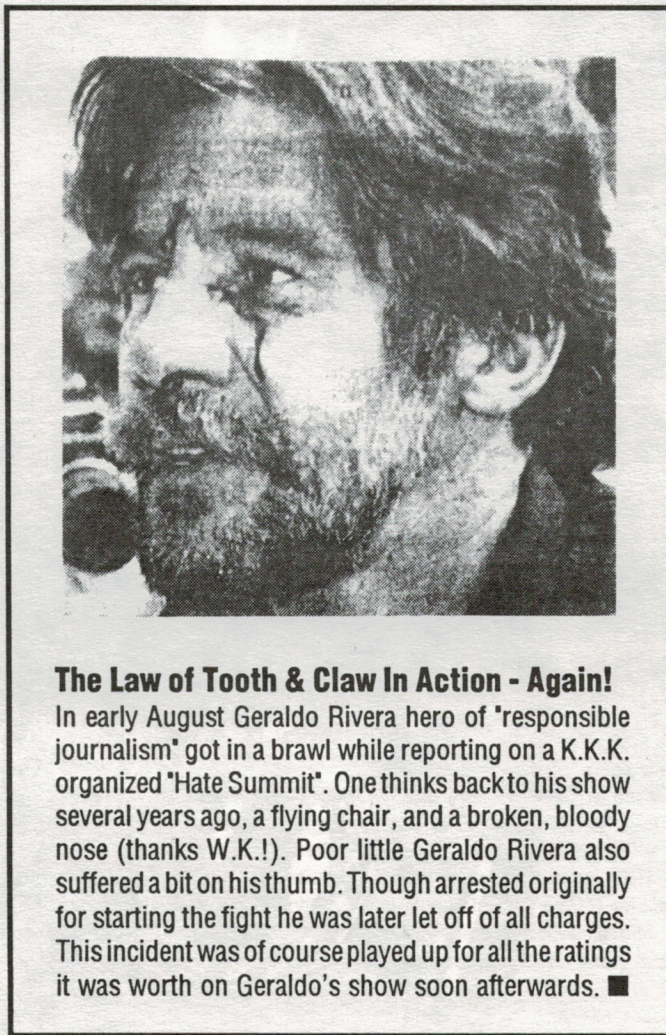


Boyd Rice talks about HELL on National TV!

Early August Boyd Rice appeared on the Florida based talkshow *Christina*. As a spokesman and priest of The Church of Satan Boyd tried to get his opinions about the existence of Hell out across the noise the born again baptist Church of God audience members made who packed the audience. Boyd has a new CD called *Under The Shadow of The Sword* on Mute. He also has a song appearing on the soundtrack of the movie *Gas, Food, Lodgings* and will soon be working on a pop record with Rose McDowall. ■

ICE. Another bootleg has been intercepted including besides **DIJ**, **CURRENT 93** and **SOL INVICTUS**. This live show bootleg has now officially be released by **WORLD SERPENT**. Word has it that **NON's** Ragnarock Rune record and the **ANTON LAVEY** CD on **NER** are nearing completion now. ■ If you've got Deutsche Marks to burn or are just looking for some hard to find records write **DRAGNET RECORDS**. They've got an extensive collection of music from a whole lot of great bands, and since they have a store they can offer some real hard to find releases, bootlegs, out-of-print records, etc. Besides their store they also release their own records and CDs. Write: **DRAGNET RECORDS** / Aureliusstr. 1-3 / 5100 Aachen / GERMANY. ■

EINSTURZENDE NEUBAUTEN's representatives in the United States have started a fan club. Their newsletter, which comes out four times a year, will also report news on the German music scene and related acts such as **NICK CAVE** and **DIE HAUT**. Membership in the U.S. is \$5 for a year, \$6 overseas. Write: **Nizzari** / Box 20207 London Terrace Station / New York, NY 10001 / U.S.A. ■ **FRONT LINE ASSEMBLY's** "**CONVERGENCE**" CD is being re-issued by **THIRD MIND RECORDS** in October, their first two albums "**STATE OF MIND**" and "**INITIAL COMMAND**" are already out. In January **THIRD MIND RECORDS** have two releases scheduled from **F.L.A.** side projects, a new **INTERMIX** album called "**PHAZE TWO**" and a new **WILL** EP called "**WORD, FLESH, STONE**". There have also been two new signings: **THE MOON SEVEN TIMES** a group with former members from **AREA** and **PRAYER TOWER** who's release "**HALO**" should be out in early 1993. ■ If your looking for some weird music from France write for the **METAMKINE** catalog. Write: **METAMKINE** / 13, Rue De La Drague / 38600 Fontaine / FRANCE. ■ **MINUS HABENS** of Italy have several new releases coming out soon: **DIVE "BROKEN MEAT"** CD, **SHOCK CORRIDOR "A LITTLE HAUS ON..."** CD, **LAGOWSKI "TOXALITY"** CD, **BLACKHOUSE "HOPE LIKE A CANDLE"** CD, a **SIGILLUM S** picture disc and CD called "**HELIX PARASITES**", **IUGULA THOR "FORCED FLESH"**, **MASTER/S�AVE RELATIONSHIP's** "**MSR A to Z**" video, and two compilations "**HYPERMUSEUM**" 7"+ booklet featuring **SIGILLUM S**, **IUGULA THOR**, **GERDA SCHLASS**, **THE SODALITY** and **BANDEAUCIEL**, and "**VIRTUAL REALITY**



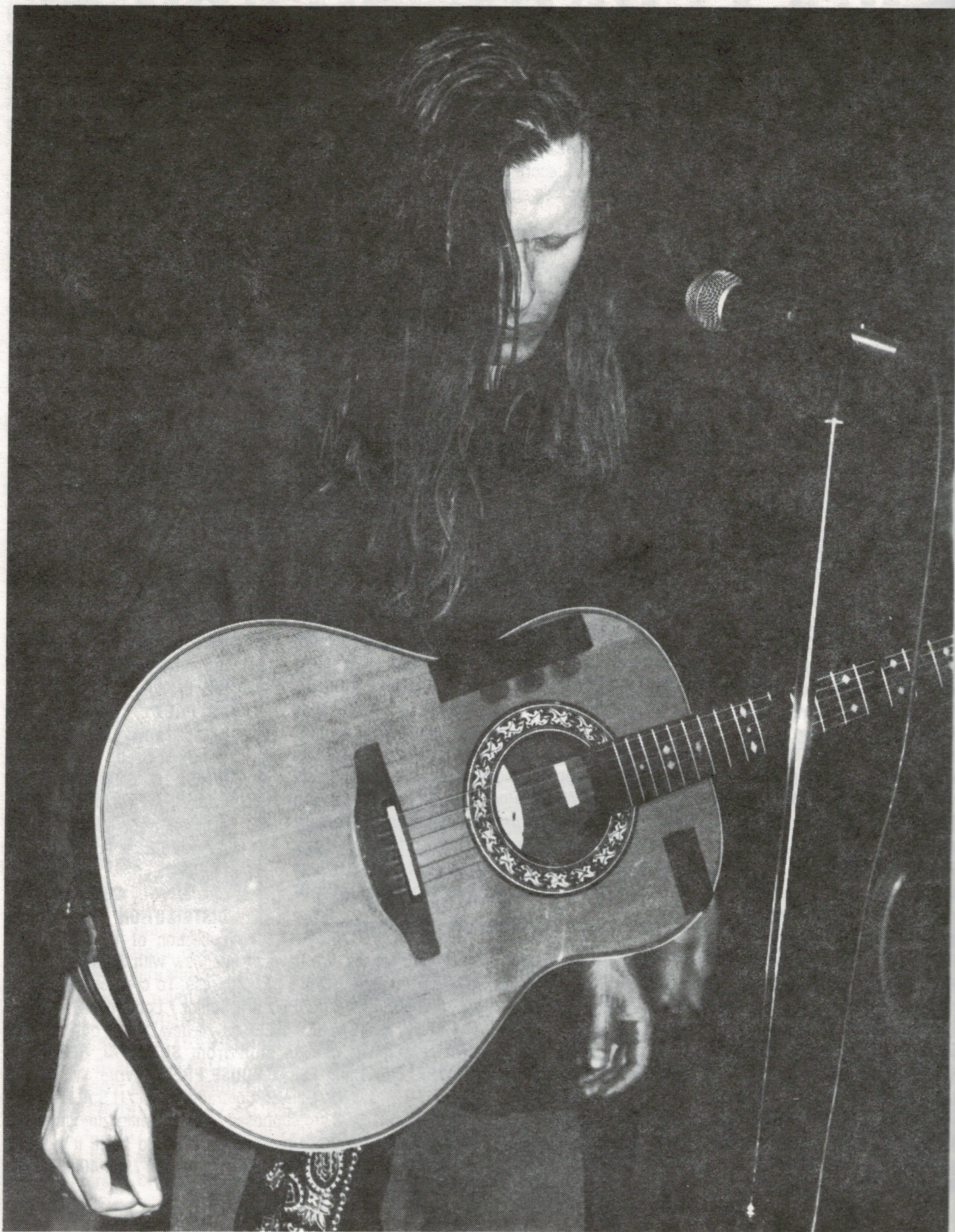
The Law of Tooth & Claw In Action - Again!

In early August Geraldo Rivera hero of "responsible journalism" got in a brawl while reporting on a K.K.K. organized "Hate Summit". One thinks back to his show several years ago, a flying chair, and a broken, bloody nose (thanks W.K.!). Poor little Geraldo Rivera also suffered a bit on his thumb. Though arrested originally for starting the fight he was later let off of all charges. This incident was of course played up for all the ratings it was worth on Geraldo's show soon afterwards. ■

HANDBOOK", a book of 40 pages in Italian and English plus a CD. Write: **MINUS HABENS RECORDS** via Giustino Fortuna / 8/N 70125 Bari / ITALY. ■ **MUSICA MAXIMA MAGNETICA** have two new releases out: **CRANIOCLAST "ICONCLASTAR"** 2xCD (121 min.) plus a mini poster. This release is in connection with **DOM AMERICA**. The second **MMM** release by a sub division of their's, **SYRENIA**, is "**SEUCHENGEBIETE 2**" a CD by **ASMUS TIETCHENS** which uses "Hydrophonia"/"Sounding Water". **MMM** have a new address so take note of it. Write: **MUSICA MAXIMA MAGNETICA** c/o Luciano Dari / C.P. 2280 / 50100 Firenze / ITALY. ■ **IAN READ**

who is a past associate of **CURRENT 93** and **DEATH IN JUNE**, and a former member of **SOL INVICTUS** and the current editor of the occult magazine **CHAOS INTERNATIONAL** has his own group **FIRE & ICE** whose CD "**GILDED BY THE SUN**" will be released soon from **NER**. Look for an interview with **IAN READ** in our next issue. ■ If you're into avant garde music and experimental groups you should check out the **REALIZATION** catalog. Write their new address: **REALIZATION/9452 Telephone Road #116 / Ventura, CA. 93004 / U.S.A.** ■ **SOL INVICTUS** have a new live CD out with all acoustic versions of their previous works called "**LET US PREY**". They have also released a new album of all new songs called "**KING AND QUEEN**". ■ **SOMEWHERE IN EUROPE** known for their policy of cassette only release are now releasing their first CD called "**GESTURES**" on **NER**, distributed by **WORLD SERPENT DISTRIBUTION**. This CD is a collection of 19 tracks from

previous releases. We have an interview with **SOMEWHERE IN EUROPE** in issue 5. **SIE's** new address. To contact them write: **SOMEWHERE IN EUROPE / BM Senior / London WC1N 3XX / ENGLAND.** ■ **WE NEVER SLEEP** have a new catalog out with their own release as well as stuff from **SURVIVAL RESEARCH LABORATORIES** and **FERAL HOUSE PRESS**. Write: **WE NEVER SLEEP / P.O. Box 92 / Denver, Colorado 80201 / U.S.A.** ■ **VISION COMMUNICATIONS** are supposed to have a magazine out called **MEGABLAST**. Write for more information to see if it's out to: **VISION COMMUNICATIONS / P.O. Box 568 / CH-4005 Basel / SWITZERLAND.** ■



LOVE OF LIFE

The Gnostic World Of

SWANS

An interview with Michael Gira by Michael Moynihan

"I lived in this world of darkness for myriads of years and no one ever knew that I was there."

"I am the voice of awakening in the eternal night"

- two Gnostic hymns

Of all the groups in popular music, both independent and mainstream, I think Swans are probably one of the few who steadfastly stick to their own vision, regardless of the consequences. So unique as to sometimes puzzle an unwary listener, this path has lead a long way from their painful, bloody birth in the ugly womb of New York City at the dawn of the eighties. Michael Gira, who had previously lived in L.A. and published the gritty journal *No Mag*, moved to the East Coast and started Circus Mort, a short-lived nihilistic post-punk band which released one record. By 1982 Swans were formed and released a self-titled E.P. with Gira playing bass and a revolving roster of other members. Nowhere near as gut-wrenching musically as their output would quickly become, mainly due to its relatively upbeat tempos, the first release was still a disorienting, unhinged expression of claustrophobia, evidenced by the lyrics of songs like "Take Advantage": "They're talking about you / when they come down / they'll know what to do you / they've worked out a scene / according to your weakness / according to how you can be used."

These initial recordings only began to touch upon the dissonant, foul world that Gira was determined to document. Devoid of any spirituality, the title of the first proper Swans album summed up a stagnant universe mired in the basest of human instincts: *Filth*. Lacking any stable line-up, the band continued on, playing shows in New York, with Gira composing more and more deliberate, plodding songs which eventually assumed the proportions of epic, relentless, atonal rhythms, set at the purgatorial pace of an animal jerking in spasmodic pain. With further releases the subject matter occasionally got more specific in Gira's repugnant allegories, receiving titles like "Cop" and "Raping a Slave". Concurrently he was writing numerous short prose stories, depicting similar relationships as in his songs, but with even more developed descriptions of abuses both mental and physical.

By this time the group had elicited the attention of an English label, K.422, and the release of subsequent recordings via that route in turn piqued the interest of underground college radio in the U.S., as well as helping find a domestic label with wider distribution. Simultaneously, a new member, Jarboe, joined the band, and would eventually come to play a prominent part in the emerging shift of emphasis to more complex, melodic song structures.

During this whole early period, Swans' live shows also began to get noticed. I happened to attend their first performance in Boston in 1985, just after Jarboe's arrival and the release of the 12" "Time is Money (Bastard)". Playing in a small basement rock club, the band unleashed one of the most

forceful spectacles I have ever witnessed: a deafening, deadening wall of oppressive, brutish sound. Gira - backed up by Jarboe (who at that time used her keyboards to augment the rest of the rhythmic power), guitarist Norman Westberg, bassist Al Kizys, and two drummers - was the dominant spectre in the show, gradually stripping to an almost naked, vulnerable state, lurching in obscene mockeries of the sexual act, and generally exhausting himself into total collapse. At one point which I recall vividly, Gira began slowly walking in concentric circles in the center of the stage, then speeding up... I couldn't figure out what he was doing until it finally dawned on me: it was an attempt to bring forth nausea through dizziness, culminating in a total loss of balance and orientation. Harrowing as the entire performance was, it was also incredibly exhilarating and accurate of the most painful, violent aspects of human existence.

Two years elapsed before I next saw Swans, during their European tour following the release of *Children of God*, a masterpiece double-LP which effectively captured the netherworld between religion, sexuality, and indoctrination. In some ways the record represents the turning point of the band's career, where they demonstrated an evolution into the realm of harmony and restraint, but still retaining that strangely distraught sense of resignation. Their live show had also altered, with Jarboe sharing the center spot and contributing haunting vocal soliloquies. The raw primal surge of earlier works had now been re-focussed into a more cerebral framework.

At this point Gira's entity had achieved substantial recognition, with Mute Records releasing their LPs in Europe, accompanied by increasing airplay and media press. After the success of an incredibly produced cover of Joy Division's most famous song "Love Will Tear Us Apart", Swans attracted the interest of an MCA subsidiary, who signed the band and arranged for the recording of the next LP, *The Burning World*. As part of their contract, Gira had to compromise for the first time in a major way - he was forced to relinquish much of the production control to Bill Laswell. As a result the record is imbued with an uncharacteristic sound which takes some effort to adjust to. Old fans of the group were no doubt caught a bit off-guard by the lush textures of the album, with its exotic instrumentation and new narrative lyrical approach. Worse than this, in an ironic twist of bad fate, the one time Gira allowed substantial control to be taken out of his hands also resulted in a complete disaster for the band, from which they are still recovering only now. The sordid details of the whole affair are probably best left described in Gira's own words to follow.

With one instance of unfavorable luck trailing another, it was not until the recent founding of Gira's own Young God label and a licensing deal with Sky Records that has allowed Swans to start reconquering lost territory. In the

Opposite page: Michael Gira of Swans live in Denver, Colorado 1992.

Photo: Michael Moynihan



Above: Jarboe Denver, Colorado 1992.

Photo: Michael Moynihan

past 2 years they've released a stunning double LP, *White Light from the Mouth of Infinity*, as well as the crystalline gem *Love of Life*, and both Gira and Jarboe have recorded solo albums [Jarboe's *Thirteen Masks* has just recently appeared in the States on Sky].

It was on the heels of *Love of Life* that Sky convinced the band to tour Europe and the U.S., even though Gira wasn't too sure they could count on much support from the music press during the American leg of the effort. He was, unfortunately, correct. I arrived at the concert in Denver, where Swans had attracted strong crowds in the past, only to find a handful of people in attendance. Despite how few of them there were, those who made it a priority to show up were treated to an intense workout in which the group deftly managed to release the same brute power of their earlier incarnations, but now draped in cascading veils of harmony.

Originally this interview was supposed to take place that evening, but following the performance Michael Gira was so exhausted that he politely declined any extended conversation. It was only after much perseverance that it finally came about, with him calling from New York after a night of studio recording for an upcoming release.

In general Michael Gira is very reserved, and hesitant to reveal his inner thoughts. When he grants an occasional interview, often writers are aggravated at his apparent lack of interest and cooperation in speaking with them, as he tends to answer most questions in simple, curt statements. While it may not be entirely evident in the following pages, Gira was in reality most gracious to speak with, and hardly the pompous, self-inflated character that some journalists have made him out to be. Most likely this reputation actually originates from his refusal to play along with the sick prostitution games of the record industry and parasitic concert promoters. In person he is soft-spoken and unpretentious, to the point of humorous self-deprecation. He wrote to me the following, in reference to another interview/article, some weeks after our conversation: "I hate the way I appear in the press... no matter how careful I try and be, it always seems to come out negative and sullen. Really, I don't feel that way at all, nor do I think it a good idea to promulgate that attitude. I think the world

is mysterious, and it's a blessing to exist - but how do you tell that to a cynical 'rock journalist'?"

The Swans may never escape the reverberating echoes of their early recordings, which shook music down to a crushed ruin of hopeless renunciation. And this may be inevitable, as certain aspects of these works are clearly honest reflections of Gira's personality, and continue to resurface in his songs today, albeit in a much less bluntly obvious fashion. At the same time however, *White Light from the Mouth of Infinity*, and especially *Love of Life*, both ultimately demonstrate an ascending path towards affirmation and redemption.

To me, the expression of Swans may be one of the purest retellings of the same beliefs held by the ancient heretical cults of Gnosticism. In his book on Gnostic philosophy, Jacques Lacarrière describes this thought thusly:

"Viscerally, imperiously, irremissibly, the Gnostic feels life, thought, human and planetary destiny to be a failed work, limited and vitiated in its most fundamental structures. Everything, from the distant stars to the nuclei of our body-cells, carries the materially demonstrable trace of an original imperfection.... But this radical censure of all creation is accompanied by an equally radical certainty which presupposes and upholds it: the conviction that there exists in man something which escapes the curse of this world, a fire, a spark, a light issuing from the true God - that distant, inaccessible stranger to the perverse order of the real universe; and that man's task is to regain his lost homeland by wrenching himself free of the snares and illusions of the real, to rediscover the original unity..."

Those who are prepared to except such apparent contradictions will find them, along with that elusive unity, both hauntingly present in the giddy, ecstatic kingdom of Swans.



How would you describe the way you create the music of Swans now, as opposed to how you used to compose your songs on the earliest records?

MICHAEL GIRA: Well, the whole way of making music is totally different. I used to just conceive these chunks of sound, that I would then think about rhythms to go with, and sort of scream over the top. I didn't write songs per se; any kind of melodic thing that happened in the past, until Jarboe's entrance, would have been coincidental. Usually when I wrote, I wrote on a bass that was detuned, and just figured out some chords that I liked the sound of, made some rhythm with them and then added chunks of guitar, tapes and a couple of drums - built it up that way. Since I didn't have any skill at all in music - I'm not saying I didn't have talent, I just didn't have skill - I just built up with sound, which was the only tool I had. Later that became a potential dead-end, as well as being potentially self-imitating. I had, along the way, figured out how to play a little guitar, so I started writing things on the guitar, which is a completely different idea. And also of course involving more melodies and harmonies and things that Jarboe would add, or even Norman by that time started adding.

So around the time of Jarboe's arrival the songwriting began to change quite a bit?

Yeah, but it's not really because of her since she played with us on a couple of tours where we were still doing the older stuff. So, I would shy away from saying that, because a lot of people have this cliché about a woman entering and softening it, which is stupid because she was totally like a man with the early stuff. But anyway, that just grew out of starting to see the kind of audiences that began to come to our shows when this whole "noise rock" explosion began in around 1986-87. It started to draw a really big audience and the kind of audience I saw I really hated - these kind of metal kids that just wanted to bang their heads and lose their mind in this quasi-metal experience. I didn't want anything to do with that world, I didn't want to supply some teenage boy's safe desire to rebel. But aside from the fact that I saw the music becoming potentially self-imitating, I just wanted to expand and go on to something else.

Do you look at what you're creating from a detached standpoint, for

Instance do you see Swans as becoming more and more accessible?

I'm just doing what I'm doing. I don't mind being accessible - some of my favorite music, the Beatles, for instance, and the Rolling Stones, sold millions of records in its best periods. That's great, if you can do that. Bob Dylan sold millions of records and I don't think he ever compromised. So I don't see anything wrong with that.

But with Swans it's not a deliberate thing then.

No, I didn't set out to start trying to reach more people or anything like that. I just started entering into areas where I felt comfortable at the time.

It seems the line-up of the group is very amorphous and variable at this point - is that good, or is it something difficult for you?

No, I kind of like that actually. I need Jarboe at this point, because she's so central to the sound, but everybody else is pretty much interchangeable. I'm *not* saying that they're not talented and that they don't add to records they work on, but I choose people that I think are appropriate for the record I'm working on.

So is it pretty much a dictatorship when you're working in the studio?

(laughs) Well, yes and no...

But they are following pretty specific preconceived ideas that you have, right?

Oh yeah, that's definitely true... but there's nothing wrong with that! Clint [Steele] just happens to be here, but he, for instance, has his own project called Mary My Hope. And in that project he plays the same role [of leadership as Gira does in Swans]...

Are you able to get as pure a final result as you'd like, working with these other people, as opposed to if you tried to do more of it by yourself?

Well it's music you know, it's not like writing where it's a one person thing. Music involves people. In the future I'm thinking about paring things down and just doing it myself though because I started out being a writer and an artist in art school and I always thought I'd be an *artist*, but somehow through circumstances I ended up making music. I don't work with people very well (laughs) - I'm not really a social kind of being anyway, so the music business... it's like I'm in the wrong business really. So at some point I'd like to pare it down to where maybe it's just me.

Do you feel a lot different on stage when you perform now compared to the earlier type of Swans shows?

Oh yeah, of course - it doesn't hurt so much! It was more of a physical experience, psychic too... just the physicality of the chunks of sound made my body react in certain ways. It was a totally different kind of experience.

Did you achieve some kind of release when you used to do that?

Ha!... I don't think so!

And what is it like now?

Well, I don't know... it's a job. (laughing) I enjoy it, it's a good job.

How important is the audience, as far as their response?

I think they matter a lot, actually. We don't go out aiming to just please them, but if they're complete dead lumps then we don't put out as much, because we don't think they deserve it.

Would you say that you enjoy playing for them or is it more of an obligation which you have to fulfill?



Above: Jarboe and Michael Gira of Swans.

Photo: Beth B.

No, sometimes I do enjoy it. About half the time I enjoy it, it just depends on whether it clicks, whether it works or not.

Is it in any way connected to the conception of the music, or are writing in the studio and playing live completely detached from one another?

To me they're completely different things. I don't make a record thinking about capturing the sound of a band; I make a record trying to create an environment, and make a whole sound landscape - that's kind of a pretentious phrase, but for lack of a better word... To make a kind of a little film happen on record, that's what I want to do. You know, some of the records that inspire me the most would be ones from the '60s where people actually took risks with that kind of thing, like *Magical Mystery Tour* or the *White Album*, or even the Rolling Stones' *His Satanic Majesty's Request*, Pink Floyd *Umma Gumma* or the early Pink Floyd albums. I like that... Jimi Hendrix did the same thing - where people looked at an album and it wasn't just a picture of a band in a room playing; they used it as a sonic experience. So that's what I try to do... I don't want to *sound* like those records I just mentioned, but it's just more of an attitude towards making a record, in the sense of just *using* sound as a kind of a shape. Nowadays most music is so faceless anyway, but to me it's not that interesting just to hear what a band sounds like playing in a room, like it's a live record or something.

Was this recent tour for *Love of Life* a lot different than what you did for *The Burning World*?

Yes, I think so. [Touring for *The Burning World*] was hell, is all I can say. It was more kind of acoustic things and also some loud stuff, but that whole experience was just hell, just real difficult doing that.

You're often very honest about your revulsion for money and the business world that revolves around it. How much does the unpleasantness of the record industry taint what you're trying to accomplish?

Right now it's overwhelming...



Above: Al Kizys on bass in Denver, 1992 Photo: Michael Moynihan

LOVE OF LIFE

FOR THE LOVE OF LIFE, FOR THE LOVE OF LIFE
IN THE LIGHT OF LIFE, IN THE LOVE OF LIGHT
AND THE STRONG SURVIVE, FOR THE LOVE OF LIFE
AND THE STRONG WILL RISE, IN THE ENDLESS LIGHT
IN THE BLOODLESS LIGHT, FOR THE LOVE OF LIGHT
IN THE BLOOD IS LIGHT, IN THE LIGHT IS LIFE
FOR THE LOVE OF LIFE, FOR THE LOVE OF LIFE

IN THE ENDLESS LIGHT, IN THE BLOOD OF LIFE
NOW THE STRONG WILL RISE, FOR THE LOVE OF LIGHT
IN THE BLOODLESS LIGHT, NOW THE STRONG SURVIVE
FOR THE LOVE OF LIFE, FOR THE BLOOD OF LIFE
AND THE HEAVENS COME, FOR THE STRONGEST ONES
IN A UNIVERSE, MADE OF BLOOD AND LOVE
IN THE BLOOD IS LIGHT, IN THE LIGHT IS LIFE
FOR THE LOVE OF LIFE, FOR THE LOVE OF LIFE

What happened exactly with *The Burning World* Lp, which was released on MCA?

That was a complete and totally devastating experience. I'm still thousands and thousands of dollars in debt from that. It basically, I wouldn't say it *ruined* my career, but it certainly put a damper on it. There was a lot of money involved, and

the circumstances were just cursed from the beginning. I don't know if you know the whole story...

No.

We signed to them, actually to a smaller subsidiary which I thought was a good idea - they were called Uni Records. They had a reasonably-sized staff that seemed totally interested in Swans.

Did they seek you out?

Yeah, this A&R person did, who was actually a good person. I thought they were completely behind the band; they had a good bunch of people who supposedly knew about so-called "alternative" music and what to do with us. And with what seems to be my ongoing portion of luck in life, as soon as we signed with them and were recording the record, MCA went through this major financial shake-up, and they fired everyone at Uni. So suddenly we were signed to MCA then, without our A&R person who'd quit in disgust because they couldn't do anything for him. So we were just left on this label, and also we were forced to have a producer. I don't have anything against Bill Laswell, but I prefer to produce my own records.

So originally Laswell wasn't supposed to be on the record?

Well, no, I had to have a producer, that was understood - unfortunately. So he was the best choice. But personally, I don't want to work with another producer.

Were you happy with how it turned out? It's a pretty amazing record.

Um, yes and no... I like a lot of it, it's just not what I would have done. I like the songs... But you know he [Laswell] is from a completely different aesthetic and I like what he does on his own, but I'm really someone who should produce my own records.

How is it that you ended up in debt over all this?

It's because I tried to 'save' the record in a sense, which is really stupid. I should have just taken the money and forgotten about it. But I tried to save it by hiring these managers, who I hired on a monthly salary, to try to harangue the record company, and these guys were just sharks - they just took me for my money. Then I hired publicists, who did no work at all because they knew that the record was hardly even available, and wasn't even sent out to radio. They didn't do anything - in fact I hired this publicist for a huge amount of money a month and she got me *no* articles. And all these accountants and lawyers come out of the woodwork... So, just by the end of it I was \$40,000 in debt.

It sounds like a real parasitic feeding frenzy.

Yeah, exactly. I should have just kept the money and let the record die.

Who owns the rights to it?

Oh, they own the rights. I don't know if it's in print anymore, I don't think it is.

So then after that, the next low was...

I'd started Young God Records at that point after that because I thought, for once and for all I'm going to be in total control of what I was doing. And we had been working with Rough Trade in America for awhile on side-projects and things like that, and had a good relationship with them, so I started up Young God and we started to re-release the old records through them, as well as the new stuff. And we recorded this album *White Light From the Mouth of Infinity*, and that was to be the main record that was really going to launch the label and they were really behind it. So I think it was really going to do well. And of course then - I knew that Rough Trade was having [financial] trouble but they guaranteed me they were going to stay in business - *the week that came out* they did declare bankruptcy. So that album never really "happened" because of that. It was sort of released - I don't know how many they put out, it was like 10,000 or something, but it just

kind of died. They shipped it out, but we'll never see any money from that.

Has the situation stabilized now that the Young God releases are coming out on Sky here in the States?

I think they're enthusiastic and trying hard, but their distribution isn't the best in world. They're into the band, but it's mainly a licensing deal - we're not really on that label.

So are you just absolutely disgusted with the entire record industry?

Yeah, that's a pretty accurate description...

Would you ever talk to a major label again?

Sure. Now, from what I've learned, I think I'd be able to control it fairly well. But they're not interested right now, and I don't know if we fulfill the "alternative" dream!

It's strange with the music press as well, I never see anything about you over here. It seems almost conspiratorial...

I don't know how to describe what's happening with that... I intentionally, a number of years ago, separated myself from the so-called "alternative rock scene" because I thought most of it was mediocre and like a high school clique, and I just don't care about it - I don't care about it musically and I don't care about what it's supposed to be saying. So I just divorced myself from most of it and the people in it and that probably has a lot to do with our being shunned in America.

When Swans first attracted a lot of attention, some of it revolved around the stories you were writing at that time. Often excerpts from these appeared along with interviews. Do you still write stories like those that were published as *Traps*? Given the way Swans has evolved, I'm sure they would be a lot different than before as well...

I haven't really had any time to do that the last couple of years - I've been so overwhelmed with trying to just *survive*, really, with music. I made a decision about 4 or 5 years ago to put everything I had into the band, rather than say that "I'm really a writer but I'm just making this music" or vice-versa. So I put all my abilities into the band and trying to make it work. It could be in the next year or so I'll start writing again...

Besides *Traps*, was any more of that stuff published?

I hope not! I think some of it is good writing here and there, but generally it's kind of over-



Above: Michael Gira of Swans.

Courtesy of M.G.

GOD LOVES AMERICA

AND ALL ACROSS AMERICA THE POISON FIRES GLOW.
AND IN THE BLOOD OF OUR PROCREATION ANNIHILATION GROWS.
YES LOVE WAS MADE FOR SLAVES LIKE US DESIGNED TO FETISHIZE.
CONSUMPTION, WASTE, AND AN IDENTITY BASED ON A DYING LIE.
SO GOD FORGIVE AMERICA, THE END OF HISTORY IS NOW.
AND GOD MAY SAVE THE VICTIM, BUT ONLY THE MURDER HOLDS REAL POWER.

WE CAME ACROSS THE SEAS WE'D FILL WITH OFFAL AND DISGUST.
AND ANY OBJECT INDUSTRY REQUIRED, WE BOUGHT, ENSLAVED, OR WE CRUSHED.
AND NOW OUR MINDS ARE AS NAKED AS THE PARADISE WE STRIPPED.
AND OUR REWARD IS OUR ENTROPY, OUR EMPTINESS IS OUR GIFT.
SO GOD FORGIVE AMERICA, AND EVERY HUMAN ON THIS EARTH,
AND GOD FORGIVE THE RUINED LIVES, AND NOTHING IS WHAT IT'S WORTH.

stated. For a long time I got letters from a lot of real idiots...

Your lyrics have changed a lot since the early releases, and have become much more poetic...

Well it's less pointedly semantic now, that's for sure. Things that I used to be interested in were pretty specific, like *money, power, sex, sex as power, work...* Whereas now I just write about whatever interests me at the time, or out of memory, fantasy, religious feeling, things like that.

How did it evolve to where it is now?

Well again, I used up certain ideas and I didn't want to become parody. If you look at a lot of this kind of 'industrial' music and all this stuff now, they take similar kinds of themes, to me, and make them into a cartoon. I didn't want to become like that. I went into what I thought was a more genuine, personal expression.

The lyrics on the past couple of records are very mystical - and I don't mean that in a sappy way at all - but they do sound almost religious at times. Where does that come from?

Just thinking, and wondering what your life's about. That's all I can say about it. Like everyone, I think about the fact that my life is finite, and I wonder about it...



Above: Michael Gira in Denver, Colorado 1992. Photo: Michael Moynihan

Years ago you used to speak about how the music you appreciated had a very sexual element at its core. Is this still the case at all and does it affect your writing? I can see how the early Swans material had this kind of sexual energy in it, albeit in an extremely bleak way...

(Laughs) I don't think about it that way anymore. It may be there, at times, in the rhythms or something, but I don't think about it. To me that was the essence of good rock music, whether it was from the Stooges, to the Cramps, to Suicide... It was just something that had that element. How I saw Swans relating to that same sort of area was just through the pulse or through the rhythm, or just the feel of it - not through the chord structures or anything like that. I'd see a relationship between Throbbing Gristle and the Stooges, but I don't know if anyone else sees it... It's kind of ineffable I guess.

How important is violence to what you're doing now?

Somewhat. It's not as explicit...

How do you feel about it? Is it just something that's part of reality...

Of course!

So therefore it comes up...

Yeah, that's a good description.

Do you look at it in any kind of a moral sense?

It depends... sometimes. I think that "God Loves America" takes an ethical standpoint.

And then there's the line in the song: *And only the murderer holds real power.*

Well that's just a fact. I'm not advocating that, I'm just saying: it's a fact.

That song seems to be different from other things you've done in that it's more general and in fact comments on something, as opposed to the other more obscure, personal things.

There are a couple of songs that I've written that have been sort of narratives, where I would use 'sign post' type lyrics: there's a song called "God Damn the Sun", which tells a story, then there's a song called "Failure", and then there's this song. I see those as being related. This song has more topical kind of thing. Every once in awhile I write songs like that, I don't know why or how...

You could certainly read different things into it, but it seems to clearly make an almost 'political' statement. Did you want it to be taken like that?

Oh, I would hope so.

So you care about that sort of thing.

Yes. I mean, I don't know if I'm going to go vote for Clinton - it's kind of a disgusting choice. But yeah, I care very much about the process because it directly affects our lives... and more and more now with the environmental crisis that the world's experiencing, due to its over-population. I think it's very important that people become involved and active.

You talk a lot about strength and "the strong" on *Love of Life*... are you referring to anything specific?

You mean, is it Nietzschean?

Yeah, I suppose.

Oh, I don't know (laughing)... I can't remember.

Can you describe, in words, what Swans is about now? It has changed so much from its more visceral origin.

I'm trying to make a living, that's all I can say. I'm just trying to do what I do best.

And it's still something that's dictated by...

...need? - yeah, of course. That, to me, is the ideal work. If it can be that, you're lucky. Having done any number of menial jobs for most of my life, I can appreciate the fact that at least I can scrape out some kind of living now, doing what I want to do. No matter how much pressure there is, at least I'm paying the rent.

What is the connection to the artwork on the records? There's obviously a lot of thought that goes into the overall packaging.

Ever since I was a kid and I used to take LSD and look at a record jacket and listen to the music, to me it's meant a lot, what a record jacket or a sleeve looks like. Because it affects what you perceive inside - the music - really. So it's very important. There's this guy named Deryk Thomas who was writing us, mainly Jarboe was corresponding with him, and he sent some little sketches - he's an illustrator and he lives in Edinburgh, Scotland. He was sending us these drawings and I liked them a lot and asked him to expand on them. He sent us this little sort of rabbit, and to me it looked so perverse, so I asked him to do a larger one and then I had him set their heads on fire (laughing). He's a really great artist, in his own work.

it's real kind of... you could describe it as violent, but also kind of claustrophobic - he doesn't just do *rabbit* stuff!

So do you think it fits together somehow with the music on the record?

I like the way it qualifies what you hear. It's not really definable how it works.

Is there some significance for the symbol on the back of the *Love of Life* cover?

That's a Tibetan symbol, which is for the ability of sound to heal I think.

What is the distinction between Swans and Skin, and why did you create a second name for what you were doing?

Well, Swans has its own logical history, where each record follows from the last one and gets rid of things that weren't relevant and moves on. Whereas Skin is a more direct collaboration between Jarboe and myself - she has much more equal input on that. And it's usually simpler, i.e. involving less musicians. It's more personal in that way.

Will it continue?

I'm not sure... really it was developed as a way to keep working, because I don't see any reason to sit around for a year or year and a half between Swans records.

How much of a role did you play on Jarboe's record?

I produced a couple of songs on it, but not too much of it. It's a great record, really diverse. I hope it does well for her, she's very talented.

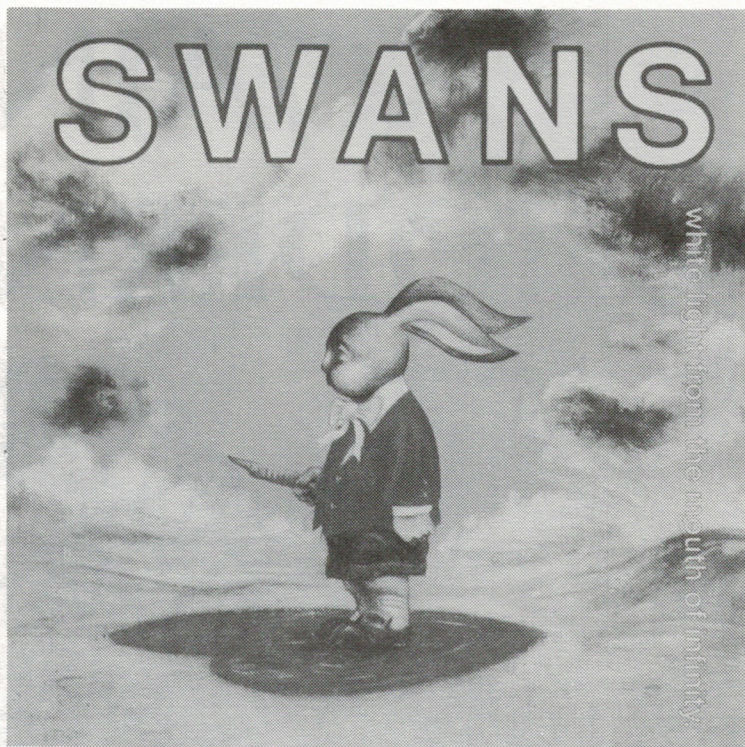
What does the future hold for Swans?

I don't plan on doing anything with Swans for the next six months. I've got a lot of other things I'm going to do... a sort of 'solo' record, which will be me with acoustic guitar and sound samples. I haven't written this yet, but I plan on writing long, narrative pieces. So I'm going to do that, and finishing up this live Swans record.



Since the time of the interview, the live album mentioned, *Omni-science*, has since been released in Europe on Young God, and will see domestic release at the beginning of 1993 on Sky. Michael Gira is also currently writing a book of short prose vignettes, which will be illustrated by Deryk Thomas and published by Creation Press in England. As well Gira has written all the songs for the next Swans album, with the working title of *"The Great Annihilator"*, although it probably won't be released until next Fall. He recently explained in a letter the concept behind the title: "The phrase comes from a physics theory that the universe was formed by the 'big bang' explosion from this black hole (the "great annihilator") which has expanded ever outwards and now is being sucked back in to the dead black center. Stephen Hawking theorized time would reverse itself as it "inhaled" into the vortex! Wonderful! Anyway, I just like the idea of all experience, time, possibility, matter, memory, imagination, being just a slow inhalation/exhalation - in the scale of infinity, a micro-second..."

And so, under the dark skies in a damned universe of endless struggle, Swans continue to labor along their lonely path across the abyss, always within sight of that elusive, holy spark... ■



Swans' cover - *White Light From The Mouth Of Infinity* by Deryk Thomas

SWANS

DISCOGRAPHY

- 4 Song EP - 1982 (YG)
- Filth LP - 1983 (YG)
- Cop LP - 1984 (Sky/K422)
- Young God EP - 1984 (Sky/K422)
- Time Is Money (Bastard) 12" - 1985 (Sky/K422)
- Greed LP - 1985 (Sky/K422)
- A Screw 12" - 1985/86 (Sky/K422)
- Holy Money LP - 1986 (Sky/K422)
- New Mind 12" - 1987 (unavailable)
- Children of God 2xLP - 1986/87 (Product Inc/Mute)
- Feel Good Now live 2xLP - 1987 (Product Inc/Mute)
- Love Will Tear Us Apart 12" - 1987/88 (unavailable)
- The Burning World LP - 1989 (unavailable - MCA/UNI)
- White Light from the Mouth of Infinity LP - 1990/91 (YG)
- Body to Body, Job to Job LP - 1991 (YG)
- compilation out-takes and live material from '82-85.
- Love of Life LP - 1992 (YG)
- Omniscience live LP - 1992/93 (YG)

Unofficial Bootlegs

- Public Castration Is A Good Idea live 2xLP - 1985/86
- Anonymous Bodies In An Empty Room - 1990

The World Of Skin

- The World of Skin 2xLP - 1987 (unavailable/Product Inc/Mute)
- Ten Songs for Another World LP - 1990 (YG)

Jarboe

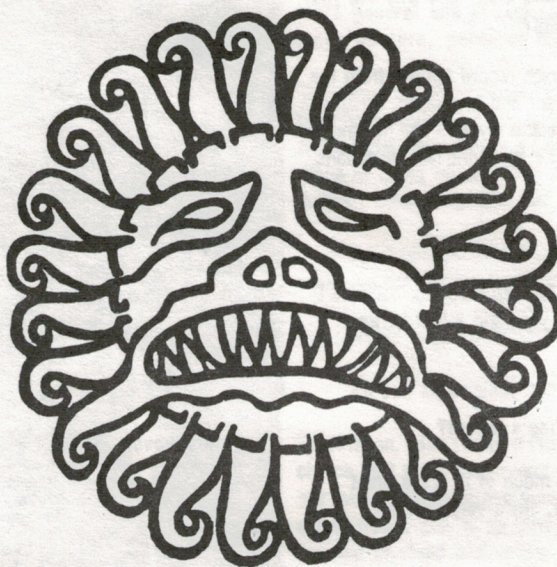
- Thirteen Masks LP - 1992 (Sky)

YG = Young God Records

AGAINST THE MODERN WORLD!

Interview by Greg Cowley.

Introduction by Robert Ward.



part two: an interview with Tony Wakeford of SOL INVICTUS.

After leaving the ever-mysterious Death In June in 1984, Tony Wakeford broke a several years silence in 1988 with the cry of "*Against the Modern World*", the first LP of his new group Sol Invictus. Over the past 4 years as Sol Invictus Tony Wakeford has worked with Karl Blake (of Lemon Kittens fame), Ian Read (editor of *Chaos International*), and Lethiana (of Ordo Equitum Solis). Since his re-emergence into the music scene he has brought his world view of celto/teutonic paganism and dislike of the modern political/economic system alive on such releases as *In the Jaws of the Serpent*, *Lex Talionis*, *Trees In Winter*, *The Killing Tide*, and most recently, *Let Us Prey* and *King & Queen*. Greg Cowley spoke to him for *The Fifth Path* with the first part of that interview appearing in our last issue. Welcome now to its conclusion. ■





Above: (left) Leithana, (middle) drummer Nick Hall, and (right) Tony Wakeford.

Photo: David Wilder

How do you feel about Christianity?

Tony Wakeford: Of all the Christian religions, the one I have the most time for is the Catholic religion. It had style. It was also quite decadent in its own way. There was a lot of pagan influence on it. They generally help people, whereas these evangelical people have no idea. The pagan influence is there. The people who have these Christian festivals - they're pagan Festivals. They're eating, they're drinking, they're having a great time. So there's that influence there, and you see shrines... a lot of them are of Mary, the Goddess figure. You know it's totally out of context to the actual Christian belief, which is very male. It's Mary that is worshipped in the Catholic religion. You see all these shrines decked out in wildflowers and with offerings to it, you know it's totally pagan. So that's why in that sense the Catholic thing is far healthier... It took a lot of paganism within it.

A lot of people get into religion and get lost in it. It's escapism instead of realizing the individual values, people get caught up in the group and don't stand up for themselves - especially in the United States.

It's coming here too. I think there's a lot more of them,

evangelical churches, financed by the States. I think they're trying to move in here as a bridge into Europe, because we're the closest. There's a lot of scare about *satanic rituals* and abuse, *killing children*... it could be a real problem. I think they're a real threat to individual liberty, they're quite dangerous.

How did you start working with Steve Stapleton, David Tibet, Rose McDowall and so on?

I shared a flat with Tibet and through that sort of fell into playing with Current, and Rose was in Current as well, so I played around a bit with them. I was on *Imperium*, *Earth Covers Earth*, *Christ and the Pale Queens* - there are other things as well. I played live with them, they're a really good band. So that's how I knew those two, and I knew Steve through Tibet. I really like Steve, he's a really great bloke. I think one of my problems, getting less so now... [is] I'm quite traditional in my view that the best songs are structured, and it's quite interesting because he wanted me to play bass on Nurse With Wound material. I think he's a brilliant artist. He did the Lex Talionis cover.

Does he do a lot of artwork on his own?

In the past he has. He's done album covers.



Boyd Rice did a piece called "The Warrior Ethic" in *The Unconquered Sun*. How are you acquainted with him?

I've been writing to Boyd only very occasionally. We always got on, he's got a brilliant sense of humor. When we [Sol Invictus] did Japan the second time NON were playing too and we met there and got on really well. I played in NON with him on the live stuff. I played bass on this one track on *Music, Martinis, & Misanthropy*, which I think is a really great album, but we're not really in touch right now. I think we're both really lazy when it comes to writing, but I hope to in the future work with him again. He sent me this article on The Warrior Ethic... I don't agree with every word that's written in it, but it had a general feeling that I thought was worth putting out, so I put it in the book. When I started writing to him he was in San Francisco, but now he lives in Denver.

Europe is a very important part of your songs, and in the past you've expressed a dislike for the "American Influence" on Europe. Has this dislike led you to any connections with any National Front type groups?

No. Some of the people I've known have been in it in the past, but I've no time for any political groups - left or right. Politics is part of the problem, not part of the solution. It's a form of mass identification. Once you say "I'm in the National Front" or, "I'm in the Communist party", they've got you, you're labeled, you're put in a corner. It's far more dangerous if you're not... it's far more dangerous to rise above the political parties. I am very critical, it would be unfair totally to say the "American Influence," but it's a good label. The "Dollar Imperialism" is a good label, but it's not maligning every American person. It's maligning the power structure that happens to be based in America, but it's prevalent in Europe too. It's not an attack on every American, it's an attack on the financiers and the bankers and the whole sort of "McDonald's Culture," but the American people are victims to that as much as we are. It's unfortunate that the American, the "Dollar", Disneyland - it's a good image to attack, but it's certainly not an attack on every American, though it looks like it sometimes.

In *The Unconquered Sun* you explained America needs to regain its spiritual values. Do you think that America has or can have any spiritual values?

I do think Americans can, but I don't think "America" as an idea can. The whole basis of America has become a rejection of Europe in a sense. For a lot of reasons people left Europe, it was a rejection of Europe in that sense, but it's a new country and the U.S.A. as a country is not based on any spiritual, cultural, racial, or any other identity. It's based on a rejection of certain values and based on a sort of free-enterprise type ideology and I don't think America as an idea can have any spiritual ideas. To me it's a rejection of spiritual values, very like Marxism. It's a rejection of the idea of spirituality. I mean an individual American can, [and] do I'm sure, but the idea of America can't.

Do you think it's the responsibility of Europeans to guide their brothers and sisters, the Americans, who are separated from their spiritual homeland? [This question is my fault. - ed.]

No. It's so patronizing to state [that]... First off, I don't think it's my job to lead anyone. I'm not a missionary. Just like in America, the masses are morons - our stupid people are no better than your stupid people, but I think the fact is that America as an idea has fallen apart. It was a totally terrible idea. All the European cultures are not mixing, but abandoning it, looking back to Europe. Most people that want to look back will look back. It's not for us to stand on a soap box, like we're somehow superior, and somehow show you the way. Everywhere there are people who are locked on to that materialism/melting pot idea. The people in Europe are in the same way brain dead and have been destroyed on that spiritual level and will never get back in touch with real things, but whereas there are people in America that will and vice versa. Those people of European descent who want to regain their pasts, [and] therefore their future, will - whether they're in America or Europe.

What do you think about the American Indian - the true American culture?

Well, I was actually going to say the only real American is the Red Indian. That's the only "real" American. Their spiritual values there were actually given birth on that soil. I always found it amazing all these Americans go on and on about South Africa when there's been more cultural and racial genocide in America. America was based on it totally. You had a culture and a race that was put into concentration camps, had genocide committed on them. How they can point their finger at anyone

else is totally amazing. I have every sympathy for the Red Indians, but my sympathy isn't going to do them any good. Yeah, I find it really sad. That is a culture that is genuine to that part of the world, but what can you say, it's sad...

military purposes during the Second World War. It's this huge cave system just outside London, and it's just a great place to play. I want to play more places that are interesting; I don't want to play normal musical events. I did The Venue [the May 16th show reviewed in issue 2] because it was such a good

thing to do. I mean it was Death In June, Current, and us and I think a lot of people liked to see that. It will probably be the last time that we play together, so it was a good thing to do. I won't get into playing the traditional rock venues, I hate all of that... But something like the Chiselhurst Caves is really good to do. They used to have parties there in the 70s, people like Pink Floyd and The Rolling Stones played there.

How did the tour of Germany go?

Really well. It was Death In June, Current, and Sol... And we managed to get through it without anyone killing each other (laughter) which is an achievement when you get into a mini bus with 13 to 14 people. It went very very well. Every gig was sold out basically.



Sol Invictus circa 1988 - (left) Ian Read, (middle) Karl Blake, and (right) Tony Wakeford.

"Those people of European descent who want to regain their pasts, [and] therefore their future, will - whether they're in America or Europe."

- Tony Wakeford -

The Chiselhurst Caves concert, what exactly was that?

I don't know a lot about the caves really. It's an incredible cave system. I've been told by a friend of mine that there are actually caves that go down to Dover. So from Chiselhurst you're talking about a hellish amount of caves. It was used for

What cities did you play?

Vienna, Linz, Nuremberg, Bocrum, Frankfurt, and Hamburg.

What countries seem more interested in Sol Invictus?





Above: Tony Wakeford

The biggest interest seems to be in Germany, Italy, and France... 90% of my letters come from those three countries.

Do you think they have a real understanding of ideas or are they just into the sounds?

You get some really, really intelligent letters from people who are obviously into it, and that's nice to have. Then you get some from people who are just kinda into it, but that's part of the deal. There are a healthy percentage of people that think they're into it, but you always get a percentage of people who do that are really idiots - that's humanity.

Do you ever plan to play in America?

Yes, especially if you're criticizing something, you should at least see it. If concerts could be set up, we would be more than happy to play there. It's just a matter of taking 5 or 6 people going out to America. The costs are quite large, obviously someone who's doing it has to get their money back.

Do you have any more plans for producing bands like O.E.S. and so on?

I'd be quite interested if the right thing came along.

Photo: David Wilder

I mean Steve and I put something out on my label, and I am quite interested on putting more things out on it, but it has to be the right stuff. If something that sort of really fires my imagination deserves to be put out, I would definitely put it out, but there's not that much going around. If it's good enough they are usually quite capable of putting it out on their own. The other stuff isn't really up to quality. I mean if things come by... I'm looking to build the label up.

You've been producing all your own albums?

In association with the engineer. I like control though. In general, if it's a Sol Invictus record I won't let someone have total control, it's my thing. As much control as possible... I like that.

What are your plans for the future records, tours, collaborations, etc.?

At some stage, work with Steve Stapleton again, do another album. I'm doing a track with Karl Blake in the next few weeks for Cthulhu Records, they're doing a CD [called *The Lamp of the Invisible Light* - ed.]. I really respect Karl as a musician and as an artist and I really like working with him. The next CD is going to be a lot more pagan, based around the God and Goddess sym-

bol, God and Goddess - King and Queen. So I'm working on that, I've got material arranged, and then I'm working with David Wilder. He's doing photographs for us, and we're working on a video together. That's basically what I've got coming up - quite a lot - so I'll be busy.

For the future of Sol Invictus - what do you hope it will become?

On a pure economic level I can make a living doing it now. So obviously now I'd like to get in a position where the people that are playing with me don't lose out on it, so I can pay them a reasonable amount. So that's one thing just to be able to just be in a position to pay them. The market for our stuff is a lot larger than we're reaching at the moment. To make contact with the people who would be interested in our stuff, just so it will be more popular, but not by watering it down in any way. We exist because it's a vehicle for my feelings or prejudices, or obsessions or hang ups, whatever, it's a vehicle for that. There seems to be a few thousand people who are interested in that, which is a nice thing to know, though quite strange (laughter). So basically to carry on as now, get into more things like the video side, the literary side, writing stuff. And now World Serpent, a new company seem very keen on things, to build that up as well. So you have something that's worthwhile, that's creditable, that isn't totally corrupted by the whole musical mass thing most people seem to get sucked into. I mean if I can make a living doing what I do, that's great. And as long as that happens, that's fine. ■

a Tony Wakeford Discography

CRISIS (1977 - 1980)

No Town Hall / Holocaust / P.C. 7" - 1984
UK 79 / White Youth
Hymns Of Faith mini LP
Brookwood / Hospital Alienation 7"

DEATH IN JUNE

Holy Water / State Laughther 7"
Heaven Street / We Drive East / In the Night Time 7"
The Guilty Have No Pride LP
Burial LP
Lesson 1: Misanthropy LP
The Guilty Have No Past CD

SOL INVICTUS

Against the Modern World mini LP
In the Jaws of the Serpent - Live LP in Japan
Untitled 12" with the track "Fields" - a preview of the C93, Sol, N.W.W. box set
Lex Talionis LP - part of a box set with Current 93 ad Nurse With Wound
Sol Veritus Lux - Against the Modern World, In the Jaws of the Serpent plus an extra track "The Joy of the World"
Untitled 7" of "Abattoirs of Love" backed by a Current 93 song. This free 7" was for Chiselhurst Cave show participants.
Lex Talionis CD
Sacred War CD - on this compilation Sol Invictus had the one track "Abattoirs of Love"
Trees In Winter CD
The Killing Tide - mini CD/LP with new songs plus 3 remixes from Trees In Winter
Looking For Europe 7"
Lamp of the Invisible Light - Sol Invictus had one joint track with Evil Twin on this compilation
Somewhere In Europe / See the Dove Fall 7"
Let Us Prey CD - Live acoustic concert
King & Queen CD





ADAM PARFREY-

The Force Behind FERAL HOUSE PRESS

A Sexist, Fascist, Anti-Christ CAD

or

a Devil's Advocate for Apocalypse Culture?

- interview by Robert Ward -

Conspiracies, B-Movies, Prison, Sex, Satanism, Trans-sexuals, Torture, Murder, Magik, and Nazis. Adam Parfrey has been writing, editing, and publishing books about all these topics and more for the past decade. He's been part of such legendary projects as IDEA magazine, EXIT magazine, and Amok Press with its controversial titles *The Manson File* and *Apocalypse Culture*. In the early '90s he started his own publishing house, Feral House Press, that's beating its own individual path through the barren, boring jungle of the literary world - entertaining, educating and shocking readers world-wide.

You've been involved in writing and publishing in the "underground" for a while now. How did you start, and how did you get to where you are now?

The first time I published anything was back in 1980. I did a tabloid magazine at the emergence of punk culture, but it wasn't really about music. It was called *IDEA*, and the first issue had an interview with someone in the Aryan Brotherhood and conspiracy political material. It was quite satiric. I was anxious to get something out that was germane to an underground culture but didn't focus solely on music, which seemed to be the ONLY thing these underground people were interested in. Kind of limiting.

fh After *IDEA* magazine, skip a few years, go from San Francisco to New York, where I worked for a theater publisher called PAJ Publications. It was a small operation but I learned about the book trade from them. I helped edit some books, like a collection of Fassbinder plays, and several volumes on Futurism, Dada, and Expressionism. Just before that I started a graphic magazine, *EXIT*, with a fellow named George Petros. We both worked at the Strand Bookstore. He was in the Science section, and I worked Literature nearby, and we got to talking. At the time, underground comics and graphics, what have you, consisted largely of autobiographical doodles, confessional pieces. The idea was to be messy and

uncontrolled and powerless. I preferred the aesthetics of propaganda, and began doing my own montages, inspired by the work of John Heartfield. Then in 1985 I was one of the first artists to use the Macintosh computer for graphics, digitizing photographs and drawings and then altering them. At the end of my association with George I was anxious to get on with something that was solely my own. I hooked up with this Los Angeleno named Ken Swezey through the artist Georganne Deen, and we started Amok Press. He and some other people who were doing this catalogue in Los Angeles. I thought that was fine I didn't really give it much of a thought about possible consequences of using the name. We started publishing books about the time their first catalog came out. We first thought of doing reprints of Daniel Mannix's *Those About To Die* and *Nightmare Alley*, but they were immediately snatched up by other companies as soon as we showed some interest. Ken was interested in a project I was working on, *The Journal of Unpopular Views*, which later mutated into *Apocalypse Culture*. He was quite brave in underwriting the book for publication because it only got a hundred orders at the time. It seemed like it would be a complete disaster. But fortunately it caught on.

Our first book was a translation of *Michael* by Joseph Goebbels. It was its first translation into English and I was able to get a very good translator by the name of Joachim Neugroschel because he synergistically or coincidentally collected paintings of Joe Coleman who was a friend of mine and I was able to work out a deal with Joe and Joachim. So we got a translation reasonably priced. We got a good

review in the *New York Times* which we were hardly expecting, but *The New Republic* was apparently upset that we used a blurb on the back of the book by David Irving, a popular historian, who at the time was voicing some very unpopular arguments about the Auschwitz gas chambers being a hoax. So *The New Republic* did a front cover

review of Michael talking about Amok Press trying to start a neo-Nazi revival with the publication of the book!

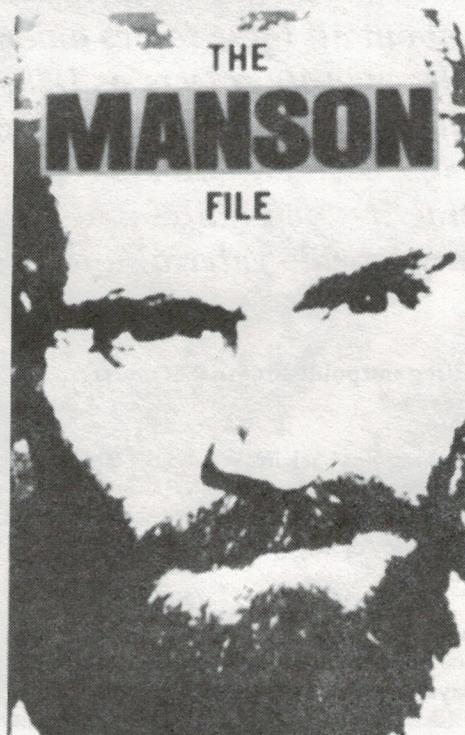
[Laughter] With the Amok Press Aztec lettered logo and all?

Yeah. *Publisher's Weekly* did a frothing review. That was the first book. *Apocalypse Culture* came out about the same time, and began to sell mostly by word of mouth. It's still been a word of mouth thing and it's sold close to thirty thousand copies by now. Very few reviews came out, especially the first couple of years. Reviews were killed at *Village Voice* and *Artforum*

because of my essay "Aesthetic Terrorism", which tweaked some noses in the New York art scene. When *Apocalypse Culture* came out it was really very, very strong stuff. For example, the heads of chains would throw my distributors' sales reps out after seeing the book. It was very offensive to them. Only booksellers who had a real fondness or who responded to the book would carry it. Mainstream booksellers were afraid of offending their customers.

The Manson File was next. With my increasing fascination with Manson and the surrounding response to Manson I discovered that the real story behind Manson had been thoroughly misrepresented in print and on television. *The Manson File* provided some original information so that people could make up their own minds on the

"... the heads of chains
would throw my
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[they] were afraid of
offending their customers."



ABOVE: From Running AMOK to APOCALYPSE. (left) Michael for AMOK, (middle) The Manson File, (right) Apocalypse Culture - the first edition

subject. So, you had Goebbels, you had *Apocalypse Culture*, and you had what many people thought was an apologist book for Charles Manson. To do a book publishing company in New York with that kind of risky reputation, it's almost like courting disaster because the media there is really controlled by certain people and if they just don't like you, they're disturbed by you, and they smell that you aren't part of the team you're not going to get anywhere. However again it was grassroots support that got us some sales got us into some stores and then things started growing, but at the time I was really concerned that because of what was happening at places like the *Village Voice* and elsewhere that we would be banned from stores entirely. So I thought of a way to publish something I like at the same time and try to appear to that liberal sensibility. That produced *Box Car Bertha* which was a reprint of a book from 30s depression era literature about this woman hobo, and in the same vein we put out *You Can't Win* with an introduction by William S. Burroughs. *Boxcar Bertha* and *You Can't Win* revived a couple of classics in on-the-road Americana. We did a book by John Keel, a Fortean who wrote *The Mothman Prophecies*. There was a book on the Grand Guignol theater, and finally, *Rants & Incendiary Tracts*, a collection of incendiary freethought writings and speech that I edited with Bob Black.

In the meantime I'd moved from New York to the West Coast, and Ken did the opposite, moving from Los Angeles to New York. Our affiliation with Amok catalogue began to sour when we learned of those people's terrible mishandling of their mail order service. We'd received hundreds of letters complaining of rip-offs by the Amok

catalogue, and eventually we decided that it would be better to start our own imprints, and get away from this Amok tar-baby. The whole Amok saga was unfortunate, because we'd spent several years publishing and creating an awareness of the name.

Since then I've started up Feral House and have moved up to Portland, and am continuing to do the publishing up here.

So have you heard about that controversy with David Irving translating some more stuff from *The Goebbels Diaries* in The London Times I think?

I hear the politically correct forces are hounding Irving on all ends of the earth, making it very difficult for him to earn a living. You cannot express revisionist views in public, or else you're made a pariah. You're going

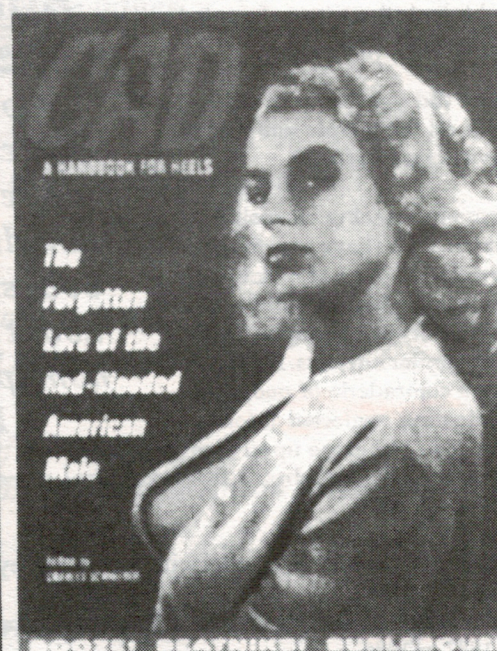
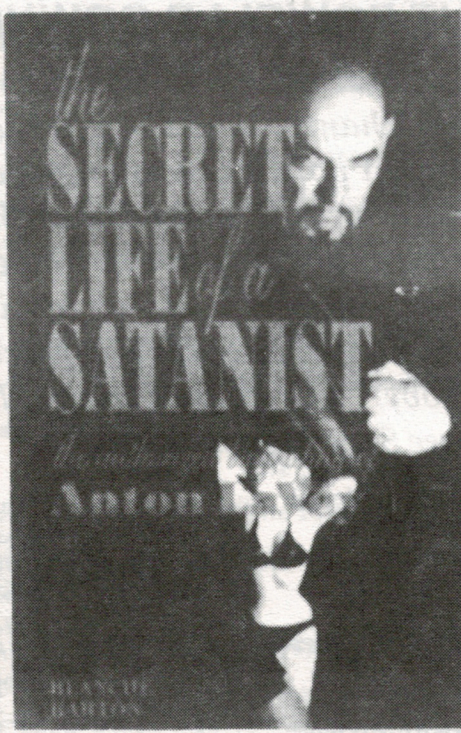
against very powerful interests with big museums, big money, and a very dependent Zionist state. I had to respond to the *New Republic* by asking them if they took Harcourt Brace to task for publishing *Mein Kampf* or Penguin to task for publishing *The Goebbels Diaries*. So does that mean they're at fault? No, they just don't want people who they don't know publishing these things.

Do those editions of *Mein Kampf* and *The Goebbels Diaries* have introductions saying how horrible they are?

Well, of course. Lots of hand-wringing and demonizing.

It seems publishers can print anything depending where they're coming from. Every best selling schlock novel has either a corpse

"... they just don't want people who they don't know publishing these things."



ABOVE: FERAL HOUSE - (left) *Nightmare of Ecstasy*, (middle) *The Secret Life of a Satanist*, and (right) *CAD a handbook for heels*.

or a swastika on it [Or something having to do with the occult and supernatural too!].

Right. But you've got to reassure the reader that they're good guys and on the side of right. You've got to spoon feed them with the prevailing mainstream views which is another miserable and hypocritical lie that the publishing industry perpetrates. I feel suffocated by that kind of patronizing, that kind of reflexive mind control. *Publisher's Weekly*, for example, got on my case for not having *Michael* introduced by a Rabbi to provide it a proper moral context!

What information are you trying to get across through Feral House? You've put out a lot of books on some pretty diverse topics, from the juvenile correctional system with *I Cried, You Didn't Listen to Satanism*, with LaVey's *The Satanic Witch* and *The Devil's Notebook*. Is it pretty much whatever interests you?

I'd be bored doing just one thing. I love Ed Wood, thus *Nightmare of Ecstasy*. And I'm really taken by 50's girlie culture, which was the inspiration for *Cad*. They were interesting projects that crossed my path, worthy projects, some projects that wouldn't have been published otherwise, so I wanted to do them.

How did you come in contact with all the people you had in *Apocalypse Culture*?

Cross-referencing obsessive research. If you have an interest in a neglected piece of history or a neglected piece of culture and look into it you come upon people with similar interests. It's sort of like a comradeship of people investigating neglected information. You just come upon them by your own researches. A few, a very few, came my way, though not that many.

How did you come in contact with Anton LaVey?

Boyd Rice introduced me to Anton. God, that must have been back in 1987 or 1986.

Has *The Satanic Witch* been getting public notice or is it pretty much forgotten?

It's one of my bestsellers. It keeps on selling through the B. Dalton and Barnes and Noble chain. When it came out the electronic press when to town on it. There were a lot of interviews with Zeena LaVey [who wrote the introduction-ed.] on the radio, so it got a lot of attention that way.

NO FREE SPEECH FOR FASCISTS!



Powells tries to make a joke out of Parfray's sex-race fascism by putting a clown face on this NAZI. But the lessons of history are clear: Fascist-nazi-pigism is NO JOKE. "Those who do not remember, are condemned to repeat the past."

How would Michael Powell like to lose thousands, maybe tens of thousands of dollars worth of business on the Friday night of March 13?? All it takes is asking and persuading customers to leave the store and shop for books elsewhere.

No organizing committee! No stool pigeons! No negotiations! No debate! Just ACTION At the Source.

BE THERE. POWELLS. FRIDAY MARCH 13. 7:30PM. WE WILL---

SHUT NAZI PARFREY UP or SHUT POWELLS DOWN!!

Above: The "Infamous" Portland Flyer.

"... Robin Shanty, who's big in radio and feminist politics in town, read a press release on me... and decided that I shouldn't be able to speak at Powell's bookstore. A flyer circulated talking about Parfrey, the "Nazi-pig, fascist homophobe," this kind of thing, "No Free Speech for Fascists."

On March 13, Powells Books is sponsoring a known Nazi-fascist apologist to Portland and giving him a forum to spew his hate against people of color, all progressive people, and especially against women. Adam Parfray. In his book, "Apocalyptic Culture" Parfray has glorified Hitler, woman-hating and mass murder.

In 1986 this man published a NAZI NOVEL by none other than Joseph Goebbels, Hitler's right-hand hatchet man.

He also published a book defending another Nazi admirer abd mass killer CHARLES MANSON!

And he has published a book called "CAD" celebrating male supremacy!

the victim is Woman. But the feminists want to silence women, too. And yet they go on talking hysterically about victim's rights. What happened in Portland was that a woman named Robin Shanty, who's big in radio and feminist politics in town, read a press release on me written by Keith Stimely, and decided that I shouldn't be able to speak at Powell's bookstore. A flyer circulated talking about Parfrey, the "Nazi-pig, fascist homophobe," this kind of thing, "No Free Speech for Fascists."

[Laughing] Had she ever read *Apocalypse Culture*?

What is *The Devil's Notebook* going to be about?

It's a compendium of writings by Anton LaVey that he's done in the past twenty-five years. Most of it was printed in another form in *The Cloven Hoof*, the Church of Satan newsletter. It's really a great sourcebook on forgotten or neglected information. He's an archeologist of human nature and human foibles and it reflects his carry upbringing. He can relate everything to the Midway.

Will *The Manson File* be made available again?

It's been recently reprinted, so it's available again.

Do you think Re/Search and Feral House have anything in common?

I used to have respect for Vale, but it became increasingly difficult after all I've seen in the past five years or so. Also, anyone who could work with a psychotic cunt like Andrea Juno must be in a bad way.

I heard you did a talk for CAD: *A Handbook for Heels* in Portland, and were protested as sexist and some sort of fascist. What was that all about?

There's a tendency among ultra-feminists to want to silence anyone who doesn't hew to their views. They don't call that totalitarianism, they call it "looking out for the victim." In this case,

I don't think so. It might make them [ultra-feminists] stray from their narrow path. These people are not thoughtful. They just heard something about me, and then they jumped to conclusions.

Did the protest amount to anything?

No. Powell's hired a couple of big black bodyguards, and so people basically dummied up. A couple of people from a group called The Coalition for Human Dignity grilled me about being Boyd Rice's friend, but that's it.

Now that you've moved to Portland, do you think the environment will change Feral House's focus?

No, you can get in as much hot water here as anywhere.

What new releases do you have planned?

There's the paperback version of *The Secret Life of a Satanist* and *The Devil's Notebook*. In December a book of Joe Coleman's artwork will appear, a comprehensive volume of his color and black and white work. It's going to be printed overseas. It's called *Cosmic Retribution*.

Anything on his performances?

Oh yeah.

Mice Biting and all that?

There'll be documents from the trials he went through for geeking mice, but there's going to be an emphasis on his graphic works. I have an extensive interview with him on his work, his process.

On his process?

All the meanings and all the iconography and meanings of his work, and how he accomplishes it. Next spring I'm publishing a book edited by Jim Keith who does a magazine called *Dharma Combat*. The book is called *Secret and Suppressed*, and it's got some incredible conspiracy stuff.

Does it rival the conspiracy theories at the end of *Apocalypse Culture*?

There's going to be stuff that's pretty far out, but also quite well documented.

Stuff that makes you want to get your guns and go up into the hills?

It gets you thinking who's controlling what. ■

To contact Feral House Press write:



Feral House
P.O. Box 861893
Los Angeles, CA 90086-1893
U.S.A.



Titles available from Feral House Press:

Apocalypse Culture
Enlarged and Revised Edition
Edited by Adam Parfrey

CAD: A Handbook for Heels
Edited by Charles Schneider

Cosmic Retribution:
The Infernal Art of Joe Coleman

The Devil's Notebook
By Anton Szandor LaVey

I Cried, You Didn't Listen:
A Survivor's Expose of the California Youth
Authority

By Dwight Edgar Abbott, with Jack Carter

The Magician's Dictionary:
An Apocalyptic Cycopaedia of Advanced Magic(k)al
Arts and Alternate Meanings
By E.E. Rehmus

Nightmare of Ecstasy:
The Life and Art of Edward D. Wood, Jr.
By Rudolph Grey

The Satanic Witch
By Anton Szandor LaVey

The Secret Life of a Satanist:
The Authorized Biography of Anton LaVey
By Blanche Barton

Tortures and Torments of the Christian Martyrs
By Rev. Antonio Gallonio

BLOOD & FLAME, FLESH & DRUMS.

by ROBERT WARD

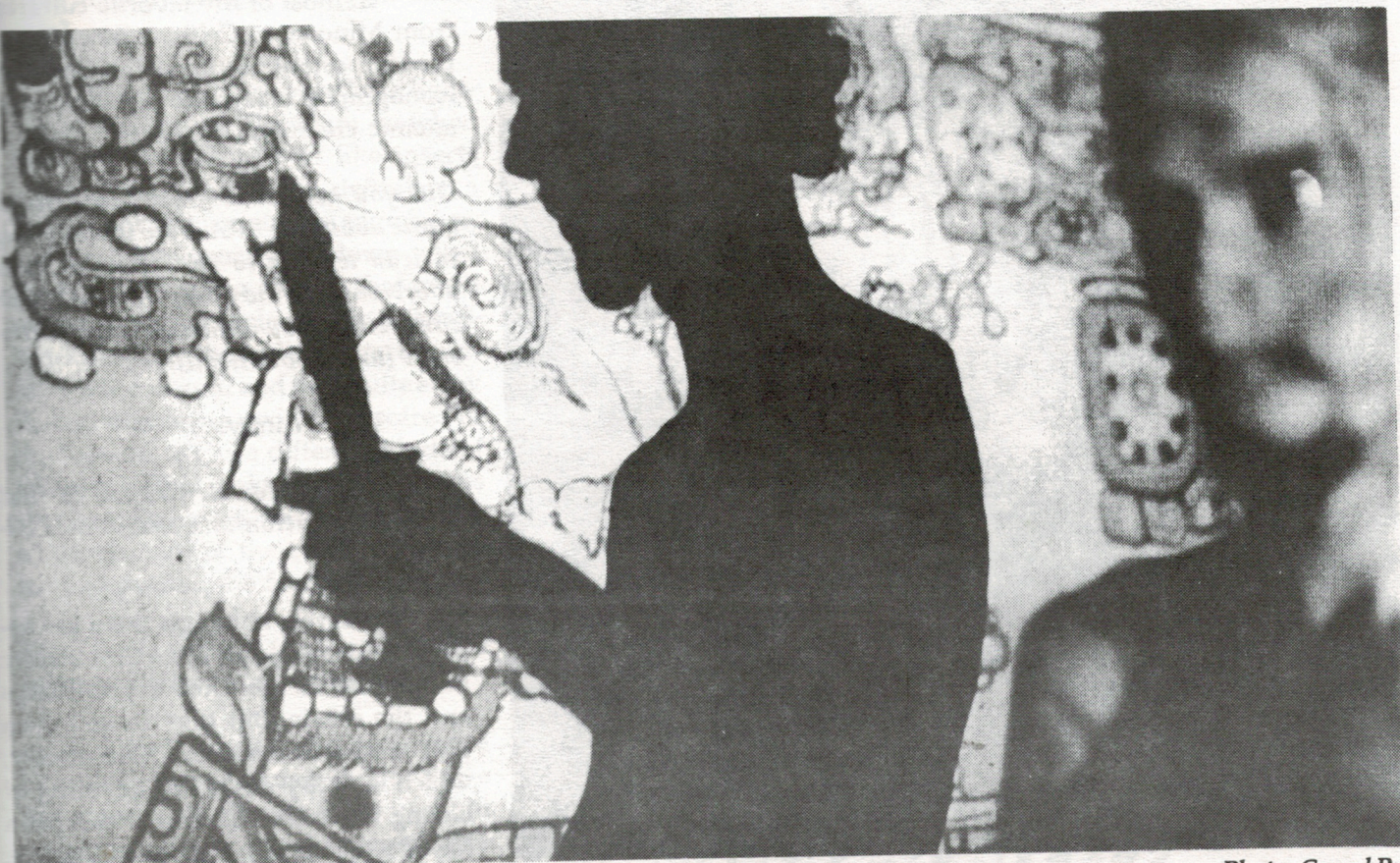
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lood and Flame, Flesh and Drums. All these elements are part of the infamous live shows of San Diego's experimental percussions *Crash Worship*. Starting in 1985 as a studio project inspired by the Japanese taiko troop Kodo, *Crash Worship*'s first live show corresponded with the traditional European fertility ceremony - May Day, 1987. Since 1987 *Crash Worship* have had 4 U.S. tours, several of them recorded on the live CD "*The Science Of Ecstasy*" for their own label !Alarma! and one song was recorded from their 1991 Halloween show for the Charnel House CD "*!Espontaneo!*". Though their live shows are legendary for their electricity and their eclectic habit of being shut down their recordings are only now beginning to get noticed with their first CD recording "*!Espontaneo!*" and a CD due out in 1993 from Cargo Records. Fortunately their earlier and often rare limited edition material is due to be released on the English label Cold Spring under the title "*Asesinos*". After several changes in members *Crash Worship* are now composed of Singer JXL, Jeff Mattson, Simon Cheffins, Markus Wolff, John Goff, Domingo De Santa Clara, and their newest member Adriana. This interview was conducted with a founding member of *Crash Worship*, Markus Wolff, by phone and post just before their latest tour this October, 1992.



an interview with Markus Wolff of

CRASH WORSHIP



Above: Markus Wolff

Photo: Gonad Pro.

Do you consider *Crash Worship* more of a group for performing or recording?

Well, it's both but so far in our career, if you can call it that, it's definitely been more of a performing group. A lot of time is spent rehearsing and planning performances... as far as recordings are concerned, we haven't been very prolific because of time factors and we're just not happy with a lot of the studio stuff we've done. We're about 1/3 done with a studio CD, we're doing some basic tracks at the R & N compound in SF in November and then finishing up in San Diego. The whole process basically got interrupted by this tour, which is more important. And since we try to do something different every time, it takes a lot of energy.

How much of your live performances is planned, and how much is left up to the spirit of the moment?

It varies every time with the set of music we have planned. We always have sections that we improvise, but more in the way of Indian musicians. They have an array of rhythms to choose from and develop rather than the "western" method of improvised music.

Mostly, at least for this tour, JXL and Flaco plan the

extra musical elements with their helpers. As far as what's going on, there's a lot of leeway in there. To us musicians it's usually a surprise as far as what the singers do. They might start a repetitive chant with the audience that turns the music in another direction and other times their action is more co-ordinated with what we do.

Do you think violence is a big part of your mystique?

Well, I don't know about mystique, maybe it's mystical and mythical, in the way that one doesn't actually have to get socked in the head to feel the violence in the music. But it's also part of the actuality - just drumming in itself is violent. I might as well be boxing, which I used to practice. So it's that kind of physical thing, but it's directed purposefully at the crowd. Most people say it's just "fucking crazy". I think of it as akin to the Greek theater, a cathartic violence.

Sort of like the Bacchian orgies?

I wish I could travel back in time and see what that was like.

All those crazy women.



Photo: Gonad Pro. ©1991

BLOOD

"one doesn't actually have to get socked in the head to feel the violence in the music."

Yeah, exactly. People have accused us of being too male in the past but now we have a pretty fierce female drummer, definitely a good role model for all these "passive" women. Our current tour poster is sort of an emblem for that idea - a goddess figure that has her body slit open out of which bursts a bull backed by a flaming sun, representing the assertive attributes that should be restored to the female psyche. And, of course, there's a blood flow from her vagina signifying the innate female powers. You know, just something to counterweight the current New Age bullshit about the goddess as simply the peaceful earth mother.

Which is sort of utterly ridiculous since all those old gods were totally fierce female death goddesses, older than the male gods.

In most of my favorite cultures, from Minoan to Celtic, women occupied important positions. But Christian iconography has made her this weak, anemic creature...

Did you hear that great Jesse Helms quote about the ERA, how it was going to lead women to just want to have abortions all the time, and kill their children and it would also led to witchcraft [and lesbianism!].

That's funny.

Good, I'm all for it. Get rid of that excess population and smash Christianity.

I agree, although there are aspects of all religions, even Christianity that appeal to me - like the buildings and the music. But that doesn't even play a role in American Christianity, which is pretty devoid of anything of lasting value. Catholicism at least has a lot of ritual pomp and circumstance, sort of like Tibetan Buddhism. I do agree with Jesse Helms though that some of those artists, like Karen Finley, are not worth taxpayers' money.

If he had his way, even if the government wasn't giving them money, the artists wouldn't be allowed to do their art.

Well, he's very much a constitutionalist, which as a document gives people a lot of freedom to achieve things without government intervention, but he just happens to be a Christian... kind of a shame.

Doesn't fire play a very big role in your performances?

Yeah, we use it. It's what we get in trouble for mostly as far as disgruntled club owners, etc., which is understandable. Fire is a very human magnet, something that attracts people, but also endangers. It gives us good light and heat at a show - basically rather than just writing a poem about it, "light my fire" or some shit - we'd rather have the beloved element present in real-time - same with water. We don't use the usual pyrotechnic effects some other bands use. For example, we use a lot of torches in the audience.

How do you find that effects the audience?

We usually use very little lighting, at least on the last tours, so when there's a fire it's sort of like insects attracted to a lamp. It's definitely a focus point. We use strobes sometimes, but the lights usually go down when the fire starts going and it's that much more effective. People get into it. Sometimes people in the audience start handing the fire around and they quite enjoy it. And then some people are scared of it of course. We use different kinds of techniques that make some big flames that look fearsome, so it does all kind of things, sort of the effect campfires have or putting the fear into them.

What is the cause of the Nudity that is rather prevalent at your shows?

I don't know really because we haven't always encouraged this. We've had some nude dancers in the past but audience nudity has also happened other times. I think often it's just so fucking hot in the place, that people feel hampered by their clothes. We usually play bare-chested - clothes just seem in the way - to see the body working, especially in the drummers just accentuates the physicality of it all. I'm really the wrong guy to ask - I was raised as a nudist, so to me it's just normal.

What types of other instrumentation do you use besides drumming?

We have the two singers, they're not singers in the traditional sense. I think they use their voices more as another instrument, they put their vocals through effects, they're pretty non-verbal, they shout, war cries, whatever. So there's them, there's tapes & samples, and Jeff does guitar. Usually nothing like normal guitar, he covers a wide range of expression, unusual tunings...

Do you make any of your drums?



photo: Mike Rowell © 1992

FLAME

"...it does all kind of things [to the audience], sort of the effect campfires have or putting the fear into them."

We work on the hardware a lot, do repairs, etc... Simon has made a PVC pipe drum. Simon has stretched his own animal skins, but we're definitely not skilled. We're not master drum makers, not yet.

Do you approach the shows as a ceremony...?

We used to more so, as it is now were in the stage where we try to do the best show possible and try not to think about it as a ceremony. There's so many different stereotypes... I think of them as ceremonies, especially looking back at them once they've happened. It also depends on the audience, the place, etc...

Do you think your performances have been banned and cancelled more for the ceremonial aspect, or the fire aspect?

Well the promoters don't give a shit what we call it, ceremonial or whatever. You're probably thinking about the show in Denver.

They accused you of being Satanists or something?



FLESH

"We usually play bare-chested - clothes just seem in the way..."

That was a really strange incident. They might have gotten a tip - you see people stayed in the place we played and they were people into the occult, don't ask me what branch or whatever - but it was right near these fancy downtown businesses and people got suspicious. So they [the businesses] must have told the police. In Denver there's a really big occult crime unit, so they went in and searched the living quarters while they were in the process of breaking up our performance and they found cats [that were the people's pets] and stuff that belonged to the people that had totally nothing to do with us. They basically found a lame excuse - broken exit signs, lack of certain permits - and shut it down. Or at other times we're just basically doing our thing and the fire scares them. Either they hadn't thought we were going to use that much or the way we were going to use it. We were supposed to open up for Einstürzende

Neubauten in L.A. and we weren't allowed to use fire. We weren't going to play with it anyway - we were playing in front of two thousand people for only 20 minutes as an opening set - but they found our "materials" among our gear and get too suspicious so they dropped us from the bill. It's nothing to glamorize about... Though maybe we should.

Be famous for not playing?

Yeah, I heard that we've got a reputation for that already.

Where does the South American and Mexican influence come from?

For awhile that was sort of just an angle of how to go about things, to have a strong impact on the graphics. It's sort of passing. We're going on to a more primitive, universal symbology in the graphics. We don't want to specify things ethnically. That sort of takes away from the power of it. A lot of Mexican ceremonies are very inspirational, but so are those of many other cultures.

I think I read somewhere several members have gone to different parts of the world to explore ethnic musics?

Simon did. He went to Bali, India, Nepal. Yeah, he is very interested in those cultures and their art.

Have you researched that much into ethnic European music? I don't think too much of it has really survived, at least definitely not in any pure form.

Actually it does. It's not given... I mean this whole world beat thing has really swamped the cultural attention span and there's not much room for European music unfortunately. I don't know about research, but I definitely know for example if you listen to a lot of medieval music and the traditional development of it. A lot of instruments and a lot of rhythms were being influenced by the Arabs, from the middle ages from the crusades. I know the kettle drum is definitely Moorish, of Arabic origin. It just made its way into western music like the guitar. So it's kind of ironic, I mean I don't know much about the traditional Nordic instruments, but Death In June — they're playing Arabic instruments.

I don't think that would bother him too much...

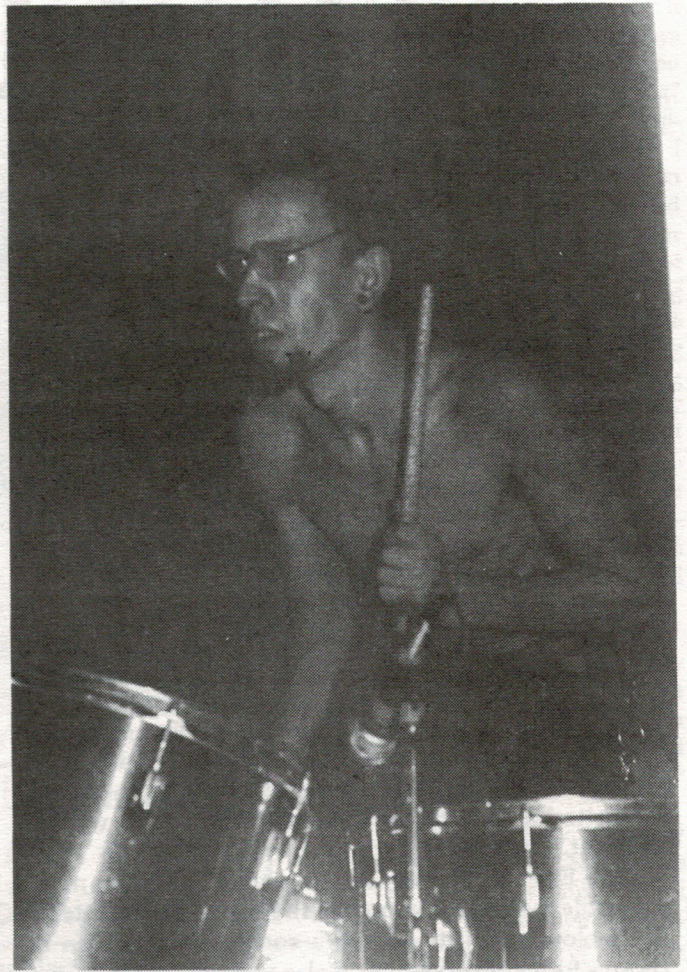
No. No, definitely not, but...

I suppose some songs survived, but I think the music has definitely been very influenced from the crusades and onwards.

I mean obviously Western European craftsmanship has totally changed the instruments. I think a lot of European music is really great - everywhere in Europe. It just doesn't get a lot of attention.

So what's this about your release that's suppose to be out via CARGO?

I think it will be out in early 1993. I don't know how long it will be, it will probably be an album length studio CD and we're looking at several possibilities. We'll probably finish it up at our own studio and at the R & N compound in San Francisco and put on some live recordings as well. Something we have finished is the track for the *Arrhythmia* CD that's originally an all drum piece that we do live. We added vocals by a Japanese friend of ours, Tamio. He sings a traditional samurai song, a gangster song and a prison song. The blending of the three is great, it adds to the atmosphere to the song. He also plays really great sax so that'll be on the CD. We also got some samples from Randy Grief, I guess most famous for the five CD "Alice in Wonderland" set on Staalplaat. This woman Kel came in and played some violin parts - we're basically looking to add some texture and variety to our "studio" music. ■



Above: Markus Wolff

photo: Michael Moynihan

DRUM.S

*"- to see the body working,
especially in the drummers,
just accentuates
the physicality of it all."*

a CRASH WORSHIP Discography

"!ESPONTANEO!" live CD
(Charnel House Productions)

"ASESINOS" CD
(Cold Spring, UK)

"INFLAMMATORIO" video
(Alarma Records)

"FLOW" 12" picture disc
(Alarma)

"WHATSOEVER THINE HAND FINDETH" EP
(Alarma)

"PILLAR OF FIRE" 12"
(Alamut Records)

"THIS" cassette
(Alarma)

"THE SCIENCE OF ECSTASY" live cassette
(Alarma)



to contact CRASH WORSHIP write:

!ALARMA!

P.O. Box 230404
Encinitas, CA. 92024
U.S.A.



THE ELECTRIC HELLFIRE CLUB

Founded by Thomas Thorn in 1991, The Electric Hellfire Club defies any standard musical classification. A former member of the hugely successful sampling wizards My Life With The Thrill Kill Kult, Thorn left that band after it descended a bit too far down its plummeting path towards mainstream commercialism and self-immolation in a disco inferno. So while the Hellfire Club may appear to the spin-off project of a disillusioned former Kultist, this is actually a misleading description. For, if anything, Thorn's new band has a lot more in common with a far more distant, obscure project of his which went by the unpleasant moniker of Slave State - a group so underground and localized during its short existence that almost no one outside of the Wisconsin/Illinois area is even be aware of the stern reactions the band caused in their heyday, with their harsh electronic power rhythms and authoritarian overtones. Sort of Whitehouse with a backbeat, if you will...

The Electric Hellfire Club is undeniably a lot more accessible than Slave State ever allowed for, but it retains an ideological purity that is a consistent extension of Thorn's former expressions. It also works along the same confrontational lines, although now they are more pointedly aimed at organized religion and "slave theologies". With unapologetic satanic imagery and an eclectic method of songwriting, the band concocts a unique array of musical statements, ranging from the almost-danceable to all out metal, often mutating with psychedelic injections into dark, atmospheric anthems. The core of the sound is derived from electronic rhythms, Shane Lassen's exotic keyboard layering and Ronny Valeo's slicing vibrato guitar, with Thorn's voice and lyrics at front center. At present they spend most of their time playing live shows throughout the Midwest, and going as far as New York and L.A.. A recent Denver show stirred up a well of controversy, culminating with a television news crew arriving for the performance and a next-day appearance of the band on Christian evangelist Bob Larson's internationally-syndicated 'Talk Back' radio program.

The following interview is from October of 1991, and is excerpted from much longer conversations which took place at the The Port of Kenosha, the alluringly perverse watering-hole of the band's hometown in Wisconsin...



Above: Thomas Thorn

Photo: Michele Towle

- interview by Michael Moynihan -

BURN, BABY, BURN!

As an opening question, to get it out of the way, can you explain what elements of *Thrill Kill Kult* you had originally identified with, and then why you later decided to leave the group?

I wouldn't say that there was any horrible "break up" or anything; it was just a matter of drifting apart. For me, I wasn't a part of the band when it began—the whole thing being that I was selected for a variety of reasons, one of which was that I had an interest in the themes that were being dealt with at the time.

And you probably knew far more about such topics than they could ever hope to!

Yeah... so I was a lot more interested in the darker elements of the early music.

And actually *interested* in them, as opposed to the campier or lighter approach which TTK often went for.

As a matter of fact that was something that I gained an appreciation for, but to be completely honest, initially I was uncomfortable with it, considering the background I came out of. To go from things so serious to something so incredibly campy was really weird for me.

I would say that "Kooler than Jesus" was the pinnacle of the anti-religious statement, and the "Devil Does Drugs" of the campiness. *Confessions of a Knife* was a simultaneously dark and campy album, and a lot of the campier stuff was the newer material. TTK was something that I was involved with and contributed to, but it was never *my* project, it was never the direct result of *my* creative process.

There was a point when Marsten was working on the music for *Sexplosion!*, and there's no question that it's very well done, but it really wasn't what I wanted to do. And the people in the band always

said, why don't you do your own thing? So basically what happened was that I started working on my own stuff and working with other people, and then it just grew into something that I was a lot more interested in doing than just dancing around behind my keyboard with TTK. I was interested in doing something that was a little more expressive of the ideas and interests that I personally have.

Had you already come up with the whole idea for Hellfire Club at that point?

I think that every time in TTK there was something that I would have done differently, or another path that I would have taken, all those things stuck in my mind, and eventually those differences came to be the foundation of another project, another band. So yeah, there was definitely an idea there for what it was going to be. I knew I wanted to do something heavier, I knew I wanted to have guitar in it, and I knew the themes I wanted to concentrate on and the stance that I would approach them from.

Had you wanted to use those themes before? Do you think,

for example, that they were present in *Slave State*?

Well, as far as the general 'occult' flavor of the thing, even when I was involved in *Slave State*, that was there... *Slave State* was an incredibly ritualistic band. It had a lot of the same sorts of themes, just



Above far left Thomas Thorn as Buck Ryder in *My Life With The Thrill Kill Kult*.

"Thrill Kill Kult was something that I was involved with and contributed to, but it was never my project, it was never the direct result of my creative process."

Below front and center Thomas Thorn with The Electric Hellfire Club.



buried down deeper. Slave State was a satanic band, there was no question about that. I guess that's just it - spirituality is a personal thing and it's not something that we were compelled to throw into people's faces [with Slave State]. The Electric Hellfire Club is a more in-your-face thing, along those lines. It's a situation that I became interested in confronting with TTK... Not to take anything away from them, but I think it fell short when there were a lot of things implied, but one would think, when questioned about "Why do you use this imagery?", or "Why do you project this ideology?", that people in the band would have felt compelled to say something beyond, "They're just toys that we play with". I perceived it as some sort of blow against an existing power-structure. No one had any great love for organized religion, or churches, and that was a reason for using those things - that sort of iconoclasm, taking a stand against those things. Personally, I hate Christianity, I hate the whole Judeo-Christian tradition, I hate everything it stands for...

I can see that in TTK that there probably were some ambiguous anti-religious feelings, but it hardly seems like there was anything behind it really.

I guess that's just it. I'm not saying that everybody was afraid to stand behind a philosophy; I don't think that there was one. I think everyone was being completely honest when they said, "These are just toys we're playing with, just images extracted from popular culture." But, for me personally, I wanted it to be more than that. So I've taken that desire and made it a reality with this project.

How different is Electric Hellfire Club from what Slave State might have mutated into if it continued?

Slave State was definitely headed in this way but I think one of the main differences is that, earlier I was what I'd call a "techno-purist" in that I didn't believe in guitars, I didn't believe in any sort of retrogressive sound, while I think that this is an outgrowth of the tastes I acquired with TTK. It's more of a rock band than Slave State would have been, but there are most certainly a lot of elements that are similar. And thematically speaking, all of it's still there. Someone once told me that the mistake that I made in Slave State was that I began to take my obsessions for being *political* rather than fetishistic, and there's a lot to be said for that. And right now, with Electric Hellfire Club, I place far more emphasis on the fetishism and obsession with imagery, ideal, things like that... Slave State had that

whole idea of destroying what stood in your way, and the triumph of the individual over everyone and everything - yourself as the ultimate power - and that itself is truly satanic. It's the ultimate satanic thought: that you are your own god, and that everything else does not exist, or rather means nothing, without you. That's how I perceive my world.



Thomas Thorn raising hell at The Catacombs, Denver 8/12/92.

Photo: Jasmine Sailing

"Electronic instruments are really just like ritual objects - they're things that translate electricity into a will-structure..."

Is there any sort of stigma left over from Slave State that still follows you around?

I think that not so many people are familiar with it, but once in awhile people find out. Everybody wants to place it in a context that they're comfortable with - that's what people *always* tried to do with Slave State. The initial idea was not to present things in a comfortable fashion; just to assault people's sensibilities. And it was effective, particularly in the area we existed in at the time [Madison, WI]. I think that one of the things we set out to do was to prove the inherent fascism in left-wing activism. We were always the ones accused of being fascist and I always said, sure, we have those interests and fascinations, but when it came down to the wire I would say that we were *libertines* first. Yeah, we were skinheads, we were the "technoskins", but at the same time all the other people that we knew at that time as skinheads were *incredibly* puritanical, and moralistic. That was something which I couldn't believe, and which I have no use for. These people felt compelled to undermine what we were doing - not on the basis of any reality, but instead by spreading rumors that we were homosexual, we were this, or that - which still subscribes to this whole Judeo-Christian power structure which is the origin of the system they claim to be against! That's the problem that I have with most of these political groups - they preach this

"return to old morals", and what's really needed - if anything in the way of morality - would be a *new* morality. Or more along the Greek idea of "*Civitas*", or something like that where, if we're all going to live in an organized society, and call it civilization, then these are the certain rules we're going to live by. You can't go around killing whoever you want because we can't exist in an organized society that way - *not* because "God" says you shouldn't kill people.

That was something with TTK... I'm not sure where the name "My Life with the Thrill Kill Kult" came from, but I think it was a headline in a tabloid like "The Sun" when Frank [the singer] lived in England. It might have been a story about Susan Atkins or something, so in the British press there's always been this Manson

connection to TKK, and they felt compelled to bring up these interview questions like: "Do you think that killing is right or wrong?" So I said, "You can't possibly say that it's right or wrong, it's a value-judgement." Or someone telling me that Charles Manson is a maniac - even if you do subscribe to all the media hype and the lies they perpetuate, you still can't say that it's "right" or "wrong" except with a cultural or personal value-judgement. O.k., so Manson's supposed to be this psychotic who's waging this holy war and goes out and slaughters a bunch of people - but put him in some Islamic country and they're going to make a martyr or a saint out of the guy, and say that he's a divinely-inspired genius. So it's all just value-judgements...

So what do you see as the influence for your lyrics now, in Electric Hellfire Club?

I personally consider myself a satanist. Peoplesay, "Oh, so you're a devil-worshipper!", but that's ridiculous because, to me, if you're going to be a satanist it should be the *antithesis* of Christianity. And it's the whole Judeo-Christian tradition which involves bowing down, and kowtowing, and submitting - i.e., worship. But satanism, just by its very nature, implies and entails the opposite of that, shying away from it, and for that matter, *smashing* what tries to force you into submission. From the standpoint of religion I don't consider the "devil" or "satan" some anthropomorphic deity; I don't look at it like that. But I'm very conscious and aware of forces that exist in the universe and I certainly lean towards the darker side of those forces.

So you don't follow some ceremonial satanic program then.

Well, much of that's irrelevant, and in a lot of ways *The Satanic Bible* even goes so far as to say it's irrelevant. It says, *this is what we do and this is why we do it but, to be completely honest, it could be totally irrelevant to what you're doing.* That's the good thing about *The Satanic Bible*... it is this timeless book... You know, there's Nietzsche, there's Jung, there are a million different world religions in there.

Lately Christians in the media have been drawing a lot of analogies between Satanism and extremist political philosophies. Would you see a philosophy like Nazism mirroring satanism in some ways as well?

I can basically take or leave Hitler - I think that he was a moron from a lot of standpoints, because there are a lot of things that I dislike about what he said. He had a lot of the same puritanical ideas that I'm vehemently and violently opposed to. But then you come to the SS, and you read about Himmler, and how he was creating this "New Order" and religion that people could go by because there was definitely a need for spirituality and obviously Christianity was the wrong thing... So when people ask me, "What can you possibly find admirable in Hitler's SS?", one of the things that I say is: *People who believed so strongly in a personal ideal that they transcend all traditional and*

moral conditioning can do anything when they are able to give and sacrifice everything to a belief.

Most observers would just say they were brainwashed.

I don't believe that. I think they were transcending these great barriers by leaps and bounds. And it's ironic that these Christian people who go nuts over any reference to Fascism or Nazism, and say that Neo-Nazis can't be tolerated - these are people who align themselves with a belief-structure and a system of action that is traditionally hypocritical - more people have been killed in the name of Christ or Christianity or God and there's been more "racism" aligned with all that than anything else in the history of humanity.

It's a funny coincidence too that the farthest left-wing policies, i.e. communism, have killed many more people than any "fascist" ideologies were ever responsible for. Then again, Communism is a bit like Christianity without Christ anyway...

Sure, it is. But I just can't believe that people can call themselves Christians these days, and especially call themselves Catholics. You're talking about a religion where there were Popes who ordered mass-killings, who ordered genocide, and whether we moralize on those issues or not, they *directly contradict* the teachings these people supposedly follow. And their explanation now, when you bring up these past atrocities, is: "Oh, well, the church isn't like that anymore!" and "This is a different Vatican, this is 'Vatican II'." So what would be the difference if I said, "I'm a nazi" and they demand, "How can you say that with

all the slaughter committed in the concentration camps?", and I say, "Hey, the party's changed! This is Party II!" (laughing) To me that's a ridiculous argument. If you take that name upon yourself then you're also taking all the historical and emotional baggage that goes with it. But these people who call themselves Christians not only fail to do that, they even refuse to acknowledge it.

Well, if they could acknowledge it, and defend it, then their religion would be something entirely different than it is...

Well, yeah, that would be the unapologetic communist element of it - like Nikita Khrushchev pounding his shoe on the podium of the United Nations saying "We will bury you!", all that sort of thing - that would be an honest face for Christianity.

Long Live the Inquisition!

Yeah, exactly! But at the same time now, there's no question that Christianity is like a rotting corpse and just for the sake of sanitary conditions, if nothing else, the corpse should be disposed of! If somebody dies of an infectious disease, it doesn't mean that just because it's a corpse it won't spread this horrible plague...



"...programming is almost like the satanic prayer of the '90's - being able to program things and translating your will into a greater event."



Photo: Michele Towle

AGE OF FIRE (Burn, Baby, Burn!)

The time has come for us to make
infernal dreams reality and
turn the world into a funeral pyre.
The Gates of Hell are open,
filling hearts and minds with hope,
the time has come to cleanse the world with fire.

Television angels falling
There's a revelation calling
This world will never be the same
No more false prophets preaching
An end to all the lies they're teaching
Everything is going up in flames...

Synagogues and churches burning.
Can't you see the tides are turning?
How many fires will it take?
...Before you realize your God is dead!
Until you open up your eyes and see your God is dead!

This is the new way - Hail Hellfire!
This is the new age - Hail Satan!
This is the age of lust and dark desire,
it's an age of anger - it's the age of fire
Burn, Baby, Burn!
Burn, Baby, Burn!

The pulpit of lies is crumbling now as
the puppets of Christ come tumbling down, down, down...
Let the fire in our hearts become a fire in our minds-
Let our minds light fires among all mankind...
Burn, Baby, Burn!
Burn, Baby, Burn!

It has to be incinerated!

That's right, and the
same goes for Christian-
ity.

And since Christianity
was part and parcel of
this rising Civilization,
which based much of its
law on Christian moral-
ity, then it follows that if
Christianity is in its last
death throes, Western
Civilization isn't far be-
hind.

Exactly, no question.

So how would you say
that you're able to assim-
ilate all these attitudes you
had, and still have, into
what you're doing now.

As far as how that stuff
is reconciled in Electric
Hellfire Club, those ele-

ments from earlier projects are still there. They're the elements of a number of different philosophies that are in line with my thinking, and the philosophy that we project, which on the one hand you can summarize as "satanic". Like when I was writing "Fall from Grace" and I wrote the second verse, I went over it a million times and I realized that what I needed to do was get less specific with it, in order to cover more ground. It goes: *Do you remember when/The world fell to ruin at the hands of evil men?/A new regime with a single cause:/To establish pleasure as the only law/Every man and woman a slave/Arenas wet with the blood they gave/We slaughtered millions just to watch them die/Then we piled all the corpses up until they reached the sky.* Now that, that could be anything - it could be imperial Rome, or Nazi Germany, or another place and another time...

It could be the decadence of the Inquisition.

Exactly! Exactly, and in any case it's that self-determined, self-empowering satanic thought. That determination of rule over everyone and everything at any cost.

As far as the music, how much do you think the actual sound of it conveys these ideas?

Well, there is that deeper philosophy that goes with it too... so it was part of the consideration of making this the *Electric Hellfire Club*, because there's always been, in my mind, this link between spiritual power and electricity, that spirituality is electrical in nature. That's one of the things that we're dealing with in this band: translating that sort of spiritual energy, that spiritual fire, into sound. And using electricity to create this sound is basically one of the most powerful ways to do it. Electronic instruments are really just like ritual objects - they're things that translate electricity into a will-structure, if you want to put it that way.

Focussing your intentions...

Yeah, programming is almost like the satanic prayer of the '90's - being able to program things and translating your will into a greater event.

Do you think the satanic image will run out of steam at some point, or will outlive its usefulness?

The way that I look at it is that it's an honest expression of *who I am*, and what I have been all my life. Like my older sister says to my parents all the time: "He's always been like this, he's always been like this!" So it's nothing contrived by any means. I don't think that it will ever be something that I'll force, if I don't feel it. But I don't think that would ever be necessary - there's room enough to incorporate any and all elements, like, for example, a lot of the lyric content deals with the dark and dangerous, but that's not to say that if I lost interest with that and wanted to write happy, inspiring love songs, that they wouldn't be satanic in their own right. They would be. That's my mindset in the way the whole thing works. So as far as I'm concerned the music can change, the lyrics can change, but the mindset remains the same.

How do you think the music is inherently invested with these ideas? Because I know purists would probably say that such hard, loud music *isn't* actually satanically-inspired, and that it would be inadequate to convey any serious ideas to the listener.

I think that people really go for the power of an image in a lot of ways, and to me in my life that's always been one of the most effective and the strongest things in life - certain images. That's one of things that's so great about this. Like our song "Age of Fire" which deals with a lot of different elements with the death and destruction of Christianity and the rise of some new order. It talks about synagogues and churches burning, and if we get a record contract of some sort that's what the first record cover is going to be: a church on fire. And it'll probably be called *Burn, Baby, Burn!* and just have this picture of a church with flames leaping out of it. It's like I have these fantasies... and then you read about all the churches being set on fire in Florida and it just warms your heart!

Yeah, people can whine about how stupid the heavy metal stuff is, but...

When it turns instinct to action! (laughing)...

The thing is that everybody has their place in the natural order... so when I talk about burning churches and all that, to be completely honest, I'm *not* the one who's going to go out and set the fires. The personal risk is greater than the end product for me. The thing is, though, that there are a lot of other people out there who *don't* think or *don't* care about their personal safety! As far as I'm concerned, they're a cog in the machine as well. So when these intellectual elitists start to discount the necessary evils of the ignorant masses, or the mass mind, I disagree. I think there's something to be said for it. It's always existed and it can be useful and effective.

But I do think that the mistake of a lot of "spokesmen" for less-acceptable ideas, when they're interviewed by the media, is that they attempt to communicate to people in a way that assumes the audience is reasonable and intelligent enough to listen to their point of view, which is almost *never* the case.

I watched Karla LaVey on the Ron Reagan show, and she's obviously extremely intelligent and had a lot of good things to say and a lot of points, even to the extent where the other people on the panel wanted to hear what she had to say. But she's trying to communicate these unorthodox ideas to a bunch of narrow-minded idiots [the audience], and *you just can't do it*. That's why half the time I feel compelled to do everything I can to shock, and appall, and dismay these people, because I truly hate them. Like this morning when we were watching Geraldo and these people are saying, "Charles Manson is the embodiment of all evil to me" ... Why is he the embodiment of all evil?? Just because you've been force-fed that image by the media??? It's not even that they don't have a brain, because the people *without brains* just don't even care...

These "average citizen" minds are more like buckets.

(laughing)...that's about it. Their brains are like these buckets and sponges that contain and absorb media vomit! (making sarcastic downtrodden voice) It's the sad clownface of reality...

But as far as people being influenced by music, I think it's only a matter of time before it happens more and more, since all this very music basically legitimizes very anti-societal, and anti-religious, behavior...

"...what's really needed - if anything in the way of morality - would be a *new* morality."

Well, there are of course a lot of different ways of looking at these things and moralizing on the issues. People ask me things like, "Do you condone the use of illegal drugs?", and from one standpoint I would say "Yes", and from another I'd say "No". From the positive viewpoint I'd would argue that under the influence of drugs people may be more likely to go ahead and do things they wouldn't normally do, but the other side, that makes me think it's ridiculous, is that people on drugs also become just apathetic and lethargic. I guess it's just this: anything is good if it's a tool, and it's not useful if it's just a crutch or an escape. You can say the same about sex, violence, drugs, any of those things - you can use them in a destructive fashion or you can use them in a very strong and instructive fashion as well. The whole thing is that if something inspires you, or allows you to feel more free or able to engage in a certain activity that you've been trying to engage in, then by all means indulge in it.

You know we took Timothy Leary's little phrase about "Tune in, turn on, drop out", but I don't believe in the "drop out" part. I much prefer what we've got instead: "Tune in, turn on, *we'll take you straight to hell!*"

But *you'll* be taking them...

Yes, no question! ■

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illustration by Bruce McKeeman

An interview with Thomas Lyttle publisher of *Psychedelic Monographs & Essays*

- by Bruce McKeeman -

A few years back, Thomas Lyttle, author and entrepreneur, started publishing what turned out to be a series of collaborative reviews, the subject being psychedelic substances and culture. It seems that by the mid-seventies psychotropics had become out-of-vogue, and not much was heard from those who had pressed on in their investigations. Aside from the inane prattlings of Dr. Timothy Leary, there appears to have been a news hush on the subject of psychedelics; literary presence has been sparse; even according to Carlos Castaneda's writings perception alter-

ing is a way to shake up one's world, but not the answer to all questions.

Into this literary vacuum, Mr. Lyttle, of Boynton Beach, Florida, cast his lot by publishing his first *Psychedelic Monographs & Essays*. The first two of these publications were small by nature, and now (when they can be had at all) are bound into one volume. Response was apparently overwhelming, as Mr. Lyttle indicates that he has hundreds of communiqués, letters and articles on file from those who felt some sort of camaraderie with Mr. Lyttle's bold enterprise. ■

Q: One question that has occurred to me, and would make a good starting point for an interview, relates to your original inquires and how you started taking on the task of documenting the Psychedelic Movement...?

A: The reason I started P.M.&E. had to do with not finding current materials available outside of very academic/scientific things in the journals. Everybody was scared shitless to publish - even *HIGH TIMES* was on the short end of the stick. Nobody would talk, and a lot of people felt isolated. I created a forum where people could write to me and get things off their chests - I get thousands of letters and these letters really are the heart and soul of my project. The letters from somebody who has not talked openly to anyone in 6 years about tripping but still does it can be really heartfelt and powerful - and when you see two or three thousand it is very powerful regarding building a *true* profile of the subjects/participants.

My books are really the best of all these letter writing campaigns. People started bombarding me with original, first rate research articles and they weighed about 50/50 from academia and the sciences and the "underground".

I thought that to play the mock anthropologist I had to show just *who* were the experts, and disregard credentials - in this area it is the Gnostic, not the note-taking scientist, who takes the cake! Let's give everybody a classy format, free of profit and loss sales reports, and let's keep a record. Let's just paint the picture for those who really want to see the landscape.

And let's not depend on antiques like Tim Leary, Ram Dass, Oscar Janiger and so forth, so far as our history - let's talk with the current masters.

Through this experiment I could literally sift through thousands of the best minds from dozens of disciplines *fast*, learn, and visit the ones I liked.

Another question would be about the nature of your networking; do you connect with musical types? Other authors? Spiritual connections?



"...the Berserkers and Vikings generally used both Amanita's and psychedelic toads..."

The Bavarian Illuminati - I've stayed with a member in his home (not Bob Wilson's fantasy group either!) - the real one in Switzerland; stayed with LSD creator Hofmann at his home; elders from the Rainbow tribes come here; chemists from the underground - I have interviewed those responsible for millions of doses a year of psychedelic drugs; I spoke

recently with C.I.A. director Bill Colby; the head of the O.T.O. trained me in magick; as did Benedictine Monks. Are you getting my drift? My plan was to pull in, through a magical vortex - the best, most brilliant, high I.Q., grace laden people alive today to ask *my* questions - *in person and one on one*. P.M.&E. is just the best of all this. Just read one if you don't believe me! It is powerful stuff! Even Jim Morrison - yes, the supposedly dead singer from the Doors - called me recently. No, you do not have to believe it, but it is true.

So I get some interesting repose. And I am grateful.

Regarding the thrust of the recent investigations revolving around the researching of Old traditions, especially Northern Europe, the residing thought is that this area has been forbidden by apologists and post-Third Reich power brokers who would have us all think that the Celt and Teuton ancestors have no cultural tradition... even the original hipsters [i.e. beatniks in the late '50s and the hippies in the 60's. - ed.] had an apparent bent for culture-investigation, born out by interest in Eastern and Western pre-Christian mysteries...

You seem to imply that the "hippies" are somehow connected to Tibetan magick or Native American earth religions? You leave out Nazi philosophy, even though Hitler also "got the bug" regarding earth magic and religion. No, I'm not into Hitler or Manson, who also "got the bug" with his "ATWA" organization [Air, Trees, Water, Animals - a revolutionary environmental thought and group active before Earth First. - ed.] which he runs from prison. But let's examine the whole shebang.

I think anyone who illuminates into certain spiritual planes meets earth spirits/guardians... On the flip side you also have people like Wilhelm Reich and Tesla, and Tom Bearden

who seem to be trying to master these same earth spirits through technology - even Hitler tried that - running his troops along "ley lines" to potentate the power.

Hitler used Mescaline and even Paul Harvey, the radio commentator, said that, and that his physician prescribed amphetamines. As did John Kennedy's.

The Temple Of Psychick Youth also seems to be looking into these areas. And of course they are in business with us - spiriting hundreds of our books in London alone, and thousands worldwide. Genesis P. Orridge has a big mouth and was thrown out of the U.K. for manifesting the same "earth religion's" oracles to the general public. He was literally chased out of England and called a Satanist, although something else connected to Teutonic stuff was happening, the "vama marg" tantricrag! (Vama Marg is tantra of the left-hand path).

There is some interest in old cultural involvement with the "sacraments" [Natural psychotropics - ed.] as with the Berserkers for instance. I am already clued in a little about Dr. Wasson's preoccupation with the Fly Agaric (Amanita Muscaria mushroom) and its presence in Northern Europe and Russia. Dr. Harner has done a bang-up job about the documentation of the salves of Belladonna and Nightshade for the "greasing of the broomstick" for the flight to the Sabbaths. I am looking for other clues...

So far as underground cultures related to "banned" religions like Northern European "old religions, etc.", people are rediscovering them, and you know, many of them used hallucinogens - the Berserkers and the Vikings generally used both Amanita's and psychedelic toads [There is some disagreement about this from some modern Asatru groups i.e. "Odinists" - ed.]; in Siberia the Chuckchee shamans also used

Amanita's; it has been postulated that "mead" was infused with psychoactives that were fermented, etc. Everybody knows about the Indian Rig Veda's and Soma, and Tibetan Vama Marg Tantra (a left-hand-path form of Tantra) is infused with psychoactive mind alternators, toxins, poisons, various rituals to make



"... in Siberia the Chuckchee shamans also used Amanita's..."

in-the-body psychedelic drugs, etc. Even in Turkey the Dervishes held the SEMA's which drove the dancers into frenzies and caused the body to create mind altering in-body-drugs. It goes on and on.

The recent Acid House or Rave ceremonies in Europe extend from this. My recent paper from the I.J.A. goes into detail about this. They use MDMA and LSD. The trance dancing itself also probably makes hallucinogens in the body. About the "Celts"

you mentioned... Do you know about Bohemian Grove or the Bohemian Lodge in Southern California? Henry Kissinger and other power politico's are members and it is a legendary secret-based Celtic magic(k). SPY magazine did something on it a few years ago with photos. One of the legends of psychedelia... Dr. Alexander Shulgin is a long standing member.

Another point of curiosity on my part is that I know in Louisiana there is a presence of the Macumba, and Santeria, and I have heard that there is a fairly strong presence in Florida, also. One wonders about the psychotropic connection with the Old African ways.

You ask about Old African magic. We just had Dr. Gouteral - the "grandfather" of African Ibogaine research do a 50 page article for us on the Bwiti initiatory secret societies in Gabon - he is one of the top scientists in France. We translated his work into English so serious researchers into African sorcery using psychedelics like Ibogaine can benefit.

I did the same from Italian to English in my vol. 5 P.M. & E. regarding Amanita Muscaria research from the people at the University of Rovereto (Italy) who are the world's leading experts in that area - Doctors Festi and Bianchi.

It is one thing to shoot your mouth off, and another to set the top researchers in the world on people's doorsteps, don't you think Bruce?

So I get some interesting responses. And I am grateful to be able to offer my art - help those who are trying to get it together spiritually with hallucinogens. As I said, the behind-the-scenes things we do - provoke meetings and "hooking ups", I provide for folks I feel are generating, are feeding, are fertilizing this plant field for the info-farmers, like yourself.

I am curious about your library. I trust you have compiled a collection

of related materials.

So far as book-collecting, there are dozens of people who specialize just in books and archival materials on hallucinogens. There are:

Mycophile Books ~ Robert Demarest ~ P.O. Box 93 ~ Naples, FL

Flashback Books ~ Mike Horowitz ~ 906 Samuel Drive ~ Petaluma, CA 94952

Rosetta ~ P.O. Box 4611 ~ Berkeley, CA. 94705

William Daley Antiquarian Books ~ 8216 Melrose, Box 69160 ~ LA, CA 90069

The PHD Catalog ~ David Goldstein ~ 530 D Grand Street #8A ~ NYC, NY 10002

And so forth. There are also dozens of people who issue catalogs regarding psychedelic mushrooms and rare drugs like 5-MEO-DMT and Cathine, etc.; ephedrine analogs and PPA analogs.

A personal aside I always like to ask - do you have any animals about? In one way or another, the familiars we choose to have about always say much about the person. I no longer have Akita dogs... but I do have an Iguana and plan to have more around in the future.

Yes I keep animals, cats. We got them to the point where they would actually stand up and try to talk, gurgling and rasping to try and say human words - no cat meows. One would actually knock - not scratch - on our window. I mean knock, knock

like a human fist! That was scary!

Speaking of Iguanas.. There is a Chinese wine that is hallucinogenic that is made from Iguanas - I'm not kidding. It is sold in large Chinese grocery stores and has an Iguana on the label. It is amphetamine-like but also hallucinogenic as Tequila or Mescal is.

You have future plans for other spheres of interest to explore?



"...in Turkey the Dervishes held the Sema's which drove the dancers into frenzies and caused the body to create mind altering in-body-drugs."

There are... many areas of psychedelic research that have had absolutely no research done on what I am focusing in on - Toads, Tarantula stuff, rare analogs, Acid House, the CIA's secret research etc. Marty Lee published an exoteric study of the CIA's MK-Ultra in his ACID DREAMS. He didn't interview one person actually involved in the study - my ex-roommate's father was one of the master chemists for MK-Ultra. And another contact's mother was a transcriptionist at the [MK-Ultra] sessions. So I have a little bit different perspective based on people actually there, not things taken from CIA diffused papers, part of which were placed out there, fictionally, on purpose.

What do you think of Anton LaVey and the Church of Satan or the rise of the "neo-Satanist" movement? I was originally surprised at the exclusion of perception-altering agents by Dr. LaVey, who is a hard-line realist and considers hallucinogens as agents of confusion, not inspiration...

Do I have regards for Anton LaVey's Church? Who can say where Christ walks? Often not among the Christian is my answer. You probably will be closer to Christ at LaVey's, or have as good of chance of meeting him there, as anywhere. Remember, he is "the stone the builders rejected". ■

The thrust of this charming interview was carried on by informal and personal letters — communications of friendship, and I have left our typos and syntactical errata therein. I am grateful for Mr. Lyttle's cooperation and do wish him well in his productions and networking. Let it be noted that it

takes a little bravado to go to "the Other Side", much less delve into the framework of that other world.



To contact Thomas Lyttle or to find out more about
Psychedelic Monographs & Essays
write:

PM&E Publishing Group
P.O. Box 4465
Boynton Beach, FL 33424
U.S.A.

Odinism in

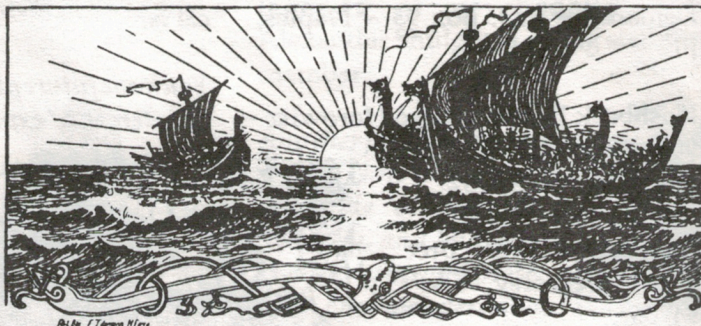
by MICHAEL MOYNIHAN

Odinism and heavy metal may seem like an incongruous combination to some people, but then again, they probably haven't been observing what's been flowing out of the Swedish underground over the past few years. As for the heavy metal, we're not talking about what's usually tossed under that broad category, but rather a particularly intense form of it... Call it death metal or whatever you will, but the bottom line is power - sheer, thundering power. In such a light, it's almost fitting that sooner or later the pre-Christian pagan faith of Europe would resurge in this distinctly Western style of modern music. Of course the traditionalists can stick to Wagner, although death metal may have more in common with the bombast of the Ring Cycle than they've yet realized.

The most visible metal forger of this unrepentant heathen faith are Bathory, 10 year veterans of the underground and now a seminal influence on a new wave of bands. With their last 3 Lps, *Blood Fire Death*, *Hammerheart*, and *Twilight of the Gods*, they've produced an epic trilogy of undeniable sincerity. However, we'll reveal more on them next issue, in the second part of this article - for now we shall speak with a much younger band, who are rapidly rising above their death metal peers.

It was over a year ago then that I first encountered Unleashed, when they were the opening band on a national tour for the highly successful Morbid Angel. Unfamiliar with them, after the first song of their set I was still under the impression they were probably just a run-of-the-mill band, singing typical gory lyrics, until the singer started making some unusual declarations about the necessity of destroying the Christian religion of weakness and how "self preservation is the highest law!" This was not the usual banter of a heavy metal band between songs. As their set progressed I remembered I'd heard they were Swedish, noticed they seemed to be wearing amulets of Thor's Hammer, and so when the frontman left the stage only to return seconds later clutching a huge Viking drinking horn it all began to make sense. Before launching into the next song, "Into Glory Ride", he drank from the horn and poured some of the libation onto fans in the front row. By the end of it all I realized I had witnessed something considerably more full of power than just a recital of loud, violent music - this band had clearly tapped into something pure and atavistic.

Formed by singer/bassist Johnny Hedlund in 1989 after he left Entombed, Unleashed produced two demo tapes before being signed to Germany's Century Media label. After their first Lp, they toured America, opening for Entombed and Morbid Angel. This interview was conducted by phone at the end of that tour, a week after I saw them perform. Upon returning to Sweden, and before recording their second album, they finally were given the opportunity to play in their home town of Stockholm. A few weeks after this I received an excited letter from Johnny describing the show: "Here in Stockholm (Birka) we played in front of 1800 Vikings - imagine the roar as I lifted up the 'horn of pride' and proclaimed, 'Odin - take us to Valhalla! Hail Thor!' A very special feeling indeed..."



"I know what
the symbols
mean and for
myself I gain
a power of
unity."

-Johnny Hedlund



While some may not have the hearty constitutions to endure the high-decibel pummeling that bands like Unleashed provide, it is impossible to deny their genuine spirit. But as for me, it seems a perfect marriage: a bloody religion of ancestral faith, gods of thunder and violence, all intertwined with the most brutal music on earth. To convince the unbelievers, and as an introduction for those unaware, the following interview should hammer it all down...

PART ONE: AN INTERVIEW WITH
JOHNNY HEDLUND
OF UNLEASHED.

heavy metal



In Sweden how many bands are there doing similar things to what you're doing - playing death metal - but more from the same spirit as you are with UNLEASHED?

Well, BATHORY is doing a little bit like we do, or perhaps we do like they do because they came a lot earlier. But lyrically - most death metal bands that come from Sweden do this gore and splatter stuff - there are actually none that do the same kind of thing as we do. On the next album for example we will have more of the Odinism, with a greater feeling to the lyrics... there's going to be a song called "The Land of Ice" and another about the Vikings many years ago. We do lyrics about a lot of different things, not just that, and not just "anti-Christ" or whatever - I think that's important because then people can find an interest in the lyric sheet as well, when every song is different...

Yes, it seems that almost all the bands sing about the "Satanism" and the violence, but very few know anything about Odinism.

I think it's pretty cool to spread the word around because it *is* interesting - when I speak to the people who don't know anything about it then they suddenly get an interest for it. But actually it also has a little bit of Satanist spirit in it, it has a little

bit of the same kind of thinking, but it's not really the same thing.

Well, Odinism is much more specifically related to where you are - where you come from.

Yeah exactly, that's the whole thing. It has a lot to do with the spirit of a country, the spirit of the nature... everything. You could be a Satanist anywhere, and that's a totally different thing. And this religion - you don't necessarily have to call it your religion - it's as well a way to BE, a way to be as a person. And it's a very local thing. I think it's good to spread it, but it's not something that you push on to people to make a lot of money on it — it's a feeling.

There are lots of people who don't know about it, in America for example, but who actually come from the same ancestral background, and will immediately understand it.

They feel the same. They feel themselves connected to the same kind of standards that I talk about.

Was BATHORY a big influence on you?

Not really, because his "Hammerheart" album, for example, was released just a little bit before our album, and that was when he really began to do a lot of the Odinism stuff. But the influences that I have are actually from my ancestors and from just sitting in the countryside and feeling the power of nature - just by sitting there knowing that my grandfather's, father's father was standing here with his sword... and just by knowing that you get an influence from it.

Did you also find out about the pagan history from other places? How much does the average person in Sweden know about all that?

A lot of them know a lot, but a lot of them don't know anything. Like in the schools nowadays they teach kids about Islam, Buddhism, Christianity, instead of first-off taking care about what they should learn — and that is what their ancestors learned many, many years ago and what has been a major thing in Sweden for so many years, for hundreds of years...

Is their attitude more to say that it's merely "history" - that these Vikings just sailed around and did these things - without talking about the spirit behind it?

That's the whole thing. They treat it like as if it is just a "story" from a writer's book or whatever... It's pretty stupid because it's not that it necessarily has to be taken like a religion or some kind of joke — it is the *spirit* itself. You don't actually worship a god... you think of it as something to give you power, for things that you want out of life. If I say, "By Thor I want this", then that means I want it with power... That is why they misunderstood the whole thing - I went to school for something like 8 years where I had a chance to learn about things like religion, and in those 8 years there were maybe 10 hours that we actually read about Odin, Thor, Frey and all that. That's not very much - 10 hours. But we spent *weeks* learning about Christianity...

Did you immediately have an attraction, when you first heard about it?

Well at that time I did have an interest, but I was pretty young and I didn't know too much that there was a religion connected to my ancestors. I found it out just a few years after that — what I missed and what I *SHOULD* have learned. It's good

to know about all religions but it's very hard to understand other religions if you don't know what you yourself come from. That is how I see it. At that time I would have liked to have learned a lot more about my own religion, about my ancestors, before I learned about others. And nowadays I have to read it in books from a library — it's stupid, I should have known all this by now! You know, it wasn't really a thing that I just felt I had to do — but by being in the countryside you get all those feelings. I was sitting on a big mountain and I got all this feeling, like "what did my grandfather's father — what did he do many years ago?", because I know that he was standing on the same mountain, the same cliff... just standing there and watching, just the way I did it. And then I started to think, "where does this feeling come from, that there is a connection?" Then I started to read a little bit more about it, but still I don't think I've read enough — there's a lot more to learn. And it is actually very sad that we couldn't do that in school, but that's the way the political system is.



In the old days I'm sure you would have just heard it all from your parents, as you grew up...

My father is the same though — he, as well as I, wears the Hammer of Thor. He was actually the one who told me about it the first time, because I was searching for something that had to do with my own personality. I looked at my father and I realized, "this is me as well". And he actually *is* — I could not escape from it! So I think it is important to learn about things like this because otherwise you feel pretty lost in the middle of whatever reality we live in, and you don't know what you belonged to from the very first place. You feel like you're some kind of a spirit born into [a world of] millions and millions of other lost spirits...

I was under the impression that maybe in Sweden Odinism was accepted as a "valid" religion...

Well, they have known that for so many years, it's not a new thing — 600 years after Christ, and even before that. But I don't know why they took it out of the books — it is probably because Christianity has such a big hand over the country, as over so many other countries. But Christianity — that is a religion where you don't pray to or wish to a god to gain something for yourself; you pray to a god to put all your faults away from yourself, and give them to some invisible thing wherever...

Hanging up on some cross somewhere...

Yeah... to hopefully give you a better life, instead of you making life better yourself. And that is why Christianity wants to have the power of the people, to try to gain control. But they won't succeed — they are not that big in Sweden. But they are big enough to put it away from the schoolbooks and that's sad enough...

Do they just try to not talk about this so nobody finds out about it or do they actively say that it's "bad" or "evil"?

Yeah, they probably see it as evil because Christian people all over the world preach that what you do to gain self-preservation is a sin — if you do something to gain things

for yourself then it is a sin. And they want all those things out of the picture. And of course they do everything they can to make it out of the picture. But they cannot succeed in Sweden because the country has its roots, it has its spirit, and a lot of people get to know this — it's growing... but very slowly I'm afraid.

You told me before about Sweden being influenced by many outside forces — did you mean religious ones, like Christianity being an alien religion, or were you more talking about cultural influences...

Well it *all* affects the country, and it affects the people as well... in some ways it even gets forced on the people, just because of the fact that they don't even know who they are. In the early days, many, many years ago they knew who they were — the people that lived in Sweden had something to stand on and rely on. But now it has gone so far that they don't feel any pride anymore. And when foreign religions flow into the country then some will even take these as their own religions — it's a bit strange. You don't necessarily have to detest all the foreign influences that come into your country but that is the way it gets when people don't really know how to treat things like this.

And when it's influenced so much, to a certain point, then there is really no way to find your way back...

Exactly. The way it looks now it is not really too late — it just needs more education so the people come to know what really was a big thing many, many years ago. I just do what I can, to tell people what I believe and what I think is the truth...

Do you think there is a real tension there, in the soul of the people?

Yeah, it actually is. There are a lot of people that I've spoken to that agree with me and they feel exactly the same thing, which is very important because then there is a spirit that is alive. There are people that believe in something that is not fake, false or coming from whatever...

Money...

Yeah, so I think it is a positive thing going on. But it's growing slower than the Christian preachers and all other preachers of false hope. Unfortunately this is because they have the power — they have the power in government, they have the

LAND OF ICE

SILENT NIGHTS
UNDER THE WINTER SKY
IN THE LAND OF ICE
WHERE THE SNOW IS WHITE
SILENT NIGHTS
AND THE NORTHERN BREEZE
IN THE LAND OF ICE
WHERE MY SOUL IS FREE

.....MY LAND OF ICE

SILENT NIGHTS
ON MY ANCESTORS GROUND
IN THE LAND OF ICE
WHERE THE HOOVES OF
SLEIPNIR POUND
SILENT NIGHTS
AND THE OATH IS SWORN
IN THE LAND OF ICE
AS MY SON IS BORN

.....MY LAND OF ICE

SILENT NIGHTS
WHERE ALL SHADOWS LAY
IN THE LAND OF ICE
OH, SO FAR AWAY
SILENT NIGHTS
WHERE MY EYES CAN SEE
IN THE LAND OF ICE
I SHALL REST IN PEACE

.....MY LAND OF ICE

- JOHNNY HEDLUND

FROM THE CD *SHADOWS IN THE DEEP*

power everywhere, and they have the money.

When you say "self preservation is the highest law", are you talking in general or are you only speaking of yourself, or does it also include a certain "spirit", like what we've been discussing?

The person itself - whoever. The self-respect, self preservation, should be instilled

in every living person. Because otherwise, as I see it, it is even harder to respect other people and the way that other people live - and their religions. I think Odinism really proves to man, it gives to man, what man needs - and sometimes, even a lot of times, Satanism also does. But Satanism - I've read *The Satanic Bible* many times - has a lot of rituals and stuff that comes a bit strange to my mind, I don't really understand them...

And then there are the parts where LaVey also says "self preservation is the highest law" and so on...

Yes, *that* I respect very much because that is how I feel as well.

And is anything justified, like violence, in order to enforce that self preservation?

Yes, that is what I'm saying... whatever happens to your life, you have to protect it. Be it if you have to use whatever extreme - violence - you just have to use it because what's being done wrong to you, your body, and your friends, your personality - is then wrong, and should be dealt with by violence or whatever it takes.

And so it really is then the "highest law" - beyond any morality of "good" or "bad" ...

Yeah, exactly. But of course I don't mean that violence is something positive, to go and kick people down for the fun. What I'm saying is that *self preservation* and *self defense* are the highest laws. A great example is to watch any animal in the kingdom of all living creatures. They do it every day - and we are animals as well. It is just the law of nature. And "turning the other cheek", as I see it, has never done anyone any good. Of course if you face an enemy 10 times as strong as you are then you're obviously an idiot if you don't run away — but *that* is self preservation as well! If the enemy is just twice as big as you are then you might be able to fight him with psychology or physically, and you do what you think is best. But you should be *allowed* to do it, if something is being done wrong to you. So some people think that I "preach violence", but then they have misunderstood the whole thing. I'm just saying what the Christian Bible does NOT say — I'm saying "use what it takes" ... it is *not* wrong. If you think that you stand a chance then you should do it, because otherwise you're going to have ten times as much of a problem next time that the same forces come against you. And then the time after that you are going to have even many more times the problem... IF you are still alive!

It seems that Odinism, and other pagan religions, are much more based exactly on nature, and are a very natural thing, instead of this whole artificial world of "turning the other cheek", and where everyone is going to be "good" and nobody should have any "evil" in their hearts...

That is a strange way of facing nature because if Mother Earth was a very, very positive earth, and everything was great — if god HAS such power, then why not make man 100% [good], unable to feel hate, anger, aggression and all these things - why didn't he do it so many years ago? Why didn't he create the "perfect" world?

Of course that's the question that they don't really have an answer for.

I know, I know - but I think that the pagan religions, as well as Satanism, have the answer: Man is not created by some invisible god, man is created by nature, by the law of the world...

And therefore as an animal he should obey the same laws.

Except for he is more wicked than the one that walks on all fours! That was said by LaVey and it's the god-damned truth - we probably are the most wicked and perhaps the most stupid animals as well.

It's almost like we're "too smart for our own good".

Exactly. The most stupid but then again the most intelligent - "intelligent" enough to kill ourselves and to destroy this planet one day... but that is another story.

Speaking of nature, you have talked before about spending time in the

countryside - do you not like the cities in Sweden?

Well, I actually live in Stockholm, the capital, but I would like to have been living there 900 years ago... or even 50 years ago, because it was probably more fun. Now it's just a city like anywhere else. Though it's not like an American city with all the drug problems and violence, but still it hasn't got a spirit. Some of the places have, where you can feel that you want to sit there for awhile and feel the power... but it is still a city, and you can't walk away from that. And that's why I like the countryside a lot better because that's where you can feel everything - you can be there without someone disturbing you - it's a beautiful feeling. It's very hard to explain... That's where I'm going to end my days, definitely.

Have you been to the places where the runestones are?

Yeah I have - not many though because it sometimes takes a car to go there and I don't have one. But in the countryside I have a little cottage, where my parents and my grandparents are, and there is a big, huge mountain there which has a story from back in ancient days. That mountain is actually the place where I wrote the song "If They Had Eyes" ... it's a place where I like to go when I want to be alone, to think, and to just feel that there is something else beyond suburbs, pollution, and idiots - that is where I get a lot of inspiration for some of the lyrics, especially the ones that deal with Odinism.

When you think about gods like Odin or Thor, do you feel that they actually exist, or rather that they're forces, or some kind of energy that's partly inside you, or...?

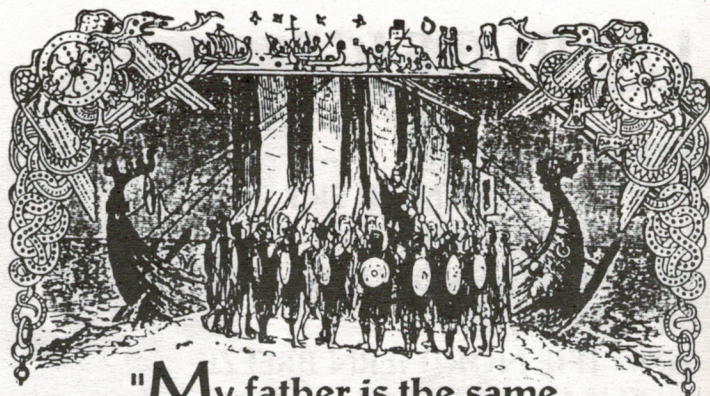
I see it more as a symbolic thing - because I'm an atheist, indeed I am. In the ancient days people definitely saw them as gods, as beings high above the sky or whatever... I still believe in those names, the gods - Odin, Thor, Frey, everything - but I see it nowadays more as good symbols for something you want to do, something you want out of life. That is why I still go and preach it. I don't say that people should worship those gods because people wouldn't understand that anymore as it is 1,000 years old - they would think that this just another religion to take over after Christianity, that it's just another fake thing. It's symbolic - so instead of saying, "I want to win this battle, I want to slay the enemy", I would probably say, "By Thor I raise this hammer, and death to you all!". I search for a power to unite a lot of people that think the same... and that could wear the same symbol, and could agree with me in what I think - which, if you can unite to a symbol like that, then you know who are your enemies and who are not your enemies. And that is what is a good thing with these symbols - it doesn't have to mean a god that is in heaven or whatever...

I think that it's mainly because of all these years of Christianity that now when anyone thinks of gods they just assume it means something that's superior to them, something that almost makes them meaningless, whereas the Vikings and other pagans "worshipped" their gods in a totally different way, not cloistered away but instead outdoors, on a very personal level...

That was the whole thing. They knew that these gods are more powerful than they are, but that they weren't there to rule over them... though maybe sometimes to control their fate a little. For example Odin was not a god you could trust 100% - one day he could be positive for you, the next day he could make you disappointed. But Thor was the god the warriors actually prayed to before they went into battle, and Odin as well, though Thor was the one they most put their trust into. They knew the gods could give them power - they weren't there to rule the earth or to make life miserable for mankind or to try to gain power from people. Frey was the god that you prayed to before marriage or for your new-born child to be healthy, or for example if there was a girl that you desperately wanted then you prayed to Frey to help actually make this happen. That symbolically could make so much power for the person in himself, just by doing this ritual, that he actually got this girl, or that the child actually got healthy in life just because he believed so hard that this god would help him - he gained so much power and self-respect that this came to happen.

And much of it is coming just from inside the person...

Exactly. But as time changes, now I see it as more a symbolic thing. I know there



**"My father is the same...
he as well as I, wears the Hammer of
Thor. He was actually the one who told
me about it the first time, because I
was searching for something that had
to do with my own personality. I
looked at my father and I realized,
"this is me as well".**

- Johnny Hedlund

are people who see it differently. For me now in the 1990's I have no personal need for worshipping something I cannot see and that I can't touch. But I know what the symbols mean and for myself I gain a power of unity.

Of course things like how the gods look, the pictures of the gods, are based on how the people looked, so if you were going to see the same gods today they might look completely different.

But still those pictures are in people's heads... though if you would see a picture of the Christian god - well, I haven't seen one yet but - he would probably look like the human being on the streets. But at that ancient time the pictures of Thor looked like a Viking; they looked like the man on the streets of 900 AD. So it wasn't that much like worshipping a "god"...

As a side question, I was wondering - where did you get the drinking-horn that you held up at the end of the concert?

That is a gift from my father. I think it is an ox horn, and he bought it at an outdoor market. He knew that I wanted to use it because I had spoken a lot about it. I want to have a metal helmet as well - to enter the stage with and then take it off in the first song and put it on again when I leave the stage... But that Viking horn is definitely going to follow me through the years - I'm going to drink from it at every show... It's a special feeling. I feel powerful when I do it just because I know that my ancestors once did the very same thing.

Like standing on that cliff...

Yeah, exactly - I get that feeling, it's like magic. When we do this first show in Stockholm I'm going to feel a very special thing. We've never played in the capital because there are no clubs and no promoters but we're going to play there [December 1991] with Morbid Angel and it's going to be a big show - there should be around



Above: Johnny Hedlund of UNLEASHED live in Denver.

Photo: Chuck Svoboda

1,000 people. I can't wait till we get there. [see comments in the introduction. -Ed.]

How was the tour in America that you just finished?

Great, just great - the response has been tremendous. I actually didn't think it should be that great for an opening act, but we had as much or even more attraction from the audience as the other bands...

I was really amazed when I saw the show, it was truly impressive... the energy seemed to build up with every song, and then when you came out with the horn...

You're gonna love the next album - it's got a lot more of this stuff. And it's very varied when it comes to the lyrics and the music - many of the songs are slower, many are mid-paced. Still of course we do the faster stuff as well but there's more variation. And it's more catchy.

Personally, I think the slower music is more powerful. Especially with this subject matter - like with BATHORY I think the music itself really sounds like thunder, like some huge hammer...

Yeah, though I don't like the vocals on their last record so much.

Do you want to say anything more about this energy you talked about, rising up in Sweden?

It is like a big movement going on. The thing that should not be misunderstood is there are a lot of people that take advantage of it and claim it as their thing - it is important to prove that it is all the people's thing, especially in Sweden. Because everyone can feel for it. For example there are some skinhead organizations that use

it the wrong way, instead of informing people what it actually is about. That gives misunderstanding which is very, very sad. They are right in a way, but they should use it differently.

I know what you mean - I think the problem is that they, themselves, don't understand it completely, they only understand parts of it and they don't bother to expand themselves any more beyond that...

Exactly, exactly - I've been talking to a few of them and they see my point. So I'm going to try to spread it amongst them as well so it doesn't get preached in the wrong way. That is what I think of as the major "mission" and I'm gonna make it happen... it's like my task.

Seeing how the world is, in a lot of ways, falling apart, and things are getting worse... do you view it at all as something like "Ragnarok" in real life?

It's funny that you say that, because that was a little bit what I did on the song "Before Creation of Time" on the first album. I was thinking about that when Mankind realized "why" we live, if he travels through the walls in the universe - if there is a wall - and realizes, and brings back to the people and tells them: "this is why we live, this is how everything is, this is why we dwell", then I think Mother Earth must die. Because we cannot live along with the knowledge of exactly *why* we are on this earth to be. And that is a little bit the same thing. As well it is in the Christian Bible that there's a time when everything is to be eliminated - Ragnarok is a bit the same...

The difference is that, instead of in Christianity where the souls of the "saved" all go up to heaven, in Ragnarok everything is destroyed so that there can be a whole new beginning all over again...

Exactly, and that's what I sing in "Before Creation of Time" as well. My opinion is when the world must die - at the end of the song it says "Goodbye Mother Earth" - then a new world will be created, and that's what I sing in the song as well: "A new creation is soon to be unleashed", after the first one, "In the shadowed depths' valley below" - that's what I sing, but that's just symbolical. What I mean is that if this world explodes or dies out in a pestilence - whatever happens - then I think a new world will be created and it will be, like you said, in Ragnarok, just like this one. Probably as slow of a creation, but it will be a *new* world. It will start all over and over again. That is just a vision that I have...

And on a huge scale it's like everything in nature anyway, with birth and death, fertilization and decay...

Exactly. And that's a logical way of reason. I think that nature is logical...

It has an order of it's own until man comes along and screws it up...

That's what we do everyday! Not me personally, but you know... the society and the cycle that we move in is forcing us more or less to do it, to destroy more and more, and it's gonna have to end someplace.

Nature is the key.

That's the whole thing. I agree totally... ■

PART TWO: An exclusive interview with the Swedish Odinist heavy metal band BATHORY will appear in issue five.

AN UNLEASHED DISCOGRAPHY

"THE AFTERDARK" - demo

"THE REVENGE" - demo

"WHERE NO LIFE DWELLS" CD - 1991

"SHADOWS IN THE DEEP" CD - 1992

WAITING FOR THE PAHANA

OBSERVATIONS ON THE PROPHECIES OF THE HOPI NATION

*"... and when the New People put a house in the sky...
the time is near when somebody will drop a pot of ashes..."*

It is certainly no great secret that Hopi Land has often been looked to for spiritual inspiration by the current Native American movement. Many Native Americans hold that the Hopi People are the guardians of the traditional wisdom of the original peoples of this continent. Perhaps a contributing factor that some Hopi tradition has continued unchanged is that Hopi Land, on the mesas of Arizona, is considered by many to be uninhabitable. The Hopi's body of traditional wisdom has remained insulated for over thousands and thousands of years from the pollution as it were of what may be regarded as the culture of destruction delivered on this continent from the old world.

*"... The Hopi see their land as the center of the world and as a reservoir of great spiritual power rivaled only by Tibet, that other great spiritual powerhouse. Indeed, seen from the valley floor, some Hopi villages remind one of the Tibetan monasteries... Traditional Hopi continue to regard themselves as the guardians of their land, and because the land is the center of their world, also as guardians of the earth and even the cosmos... So ancient are the Hopi settlements... Oraibi village on the present Hopi reservation can vie with Acoma in New Mexico for the honor of being the oldest continuously inhabited village on the North American Continent. It is therefore possible that the Hopi are the bearers of the most ancient yet still enduring North American culture."*¹

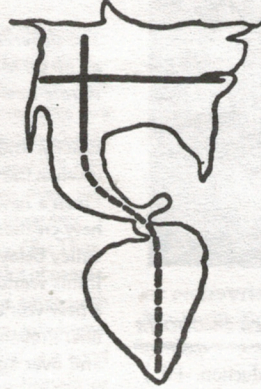
Although anthropologists rattle on about their suspicions of the origin of the Hopi people, hobbled by Bering Straights logic, the thought is entertained, in academic circles, that the Hopi are descended from a very old people now called generically the "Anasazi" (Navajo for "the Old People"). Linguists inform us that the Hopi language is of Uto-Aztecan derivation. This conforms in some ways with the Hopi contention that the continent was peopled by Hopi Clans a very long time ago, and this linguistic representation might be seen as a legacy from those returned from the South. Elder Hopi traditionalists recognize in the petroglyphs left in rock from the old days various symbols and

signs of the wanderings of the old ones and the nature of their exodus.

In line with other traditional Native American thought, mankind is NOT the center of the creation, but rather more like an afterthought; clever children to look out for the divine

garden. According to the Hopi, after the birth of the Earth, and the nations of beings that populate it, Spider Woman, the embodiment of the Creative Force on Earth, gathered clay of the four natural colors (red, black, yellow and white). She fashioned the original peoples out of these lumps of these clays and breathed life into them. When it became apparent that they could not speak to dialogue with the Creative Force, the Sun "gave them speech, a different language for each color, with respect for each other's difference."²

*"With the pristine wisdom granted them, they understood that the Earth was a living entity like themselves. She was their mother; they were made of her flesh; they suckled at her breast. For her milk was the grass upon which all animals grazed."*³



The pattern of migration and population of the New World.

Suffice it to say that the Hopi People, like traditional Native Americans the continent over, recognize the Earth as a living, sentient being, and all powers and inhabitants therein and thereon as being likewise living and sacred. Moreover, being farmers for these many generations, the Hopi people are proud of their practice of pacifism and reverence for all peoples. According to the Hopi, all people at one time spoke through the "soft" opening at the top of the head, and shared communications with all things natural, including the creative force itself. Thanks to this communion, the living web was more in balance at the dawning time. We are told that mankind was then living in accordance to the path of the Good Red Heart, the birthright of all people.

In the ebb and flow of things, however, something bad happened. In the soul of Man another heart, the Evil Black Heart, grew and man became self-serving and greedy. The soft area at the top of the head had long since hardened, and communion faded. It is said that all men still have the Good Red

ARTICLE BY
BRUCE MCKEEMAN





"With him... there will be two great ones, both very intelligent and powerful, one which will have a symbol or sign of the Swastika, which represents purity and is male..."

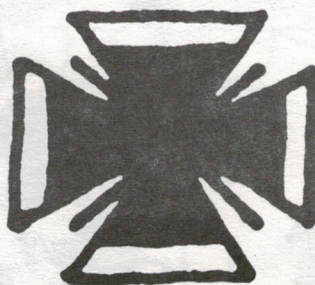
Heart, but that non-Hopis today must overcome the heritage of the Evil Black Heart. In the thoughts and actions of all Peoples today, the extent to which we revere the Earth and all the Nations (two legged and other), indicates how civilized we really are. It cannot be stressed enough that the focus here is on balance with the Earth and alignment with the Creative Force, unlike the corporate church jargon that keeps things in the dark by being mired in confusion by focusing only on people and the problems they create.

It is said that in eras past men with dedication to the Evil Black Heart nurtured entire nations and fostered cultures of destruction. The Hopi are not alone in the belief that the world has been peopled for quite a while (this corroborates with modern physical anthropology), and that there have been epochs in which "civilizations" have already risen and fallen [Think of the stories of the lost continents of Atlantis and Mu. - ed.].

*"... in the Third World they multiplied in such numbers and advanced so rapidly that they created big cities, countries, a whole civilization... they began to use their creative power in another evil and destructive way... some of them made a PATUWVOTA (shield)... and made it fly through the air... many of the people flew to a big city and attacked it... soon many people were making (shields)... so corruption and war came to the Third World as it had to the others."*⁴

And so the Third World, just as the First and Second was destroyed by the Creative Force via catastrophe, and a few faithful were spared destruction. This existing world is known as the fourth, as delineated in the tradition. As Christians believe, this last destruction is known to be a flood that wiped away most of humanity, which had fallen largely into depravity. For this reason, it has been said that traditionalist Hopi consider the Christians to be like children, often pointed in the right direction, but recalling only the last epoch, and not mindful of the entirety of the Creative calling.

Retrieved from each devastation, there has been by natural design a core of People who maintain the Red Heart and an uncompromising love of the Earth and all



"Also he will have this symbol or sign which also represents purity and is female, a producer of life..."

things living and sacred. It is said that upon each oncoming destruction such people, following their vision and intuition, wind up in the place where they survive the apocalypse. According to the legends, the survivors of the flood were in reeds (rafts?) and finally came upon land when headed east. Perhaps they were traveling from the Orient. These people found the heart of the world here, and in time were charged clan by clan, to migrate to the four directions until they meet an ocean, then turn and migrate back. In this swastikated fashion the Western Hemisphere was peopled. There is a whole logic to this legend that has many interesting corroborative lines of evidence for those who need a scientific security blanket.

In traditional thought, Hopi Land, the place of the emergence, is known as the Heart Chakra of this continent. Hidden away in Hopi Land, trusted to the Fire and Bear Clans, are stone tablets incised with sacred petroglyphs that are to one day be revealed. There is a body of prophecies that is part of the oral tradition of the Hopi. These predictions have received considerable attention; it seems that much of the vision has proven true. The warnings of a new people with disruptive habits and lack of respect for Nature is a recurring theme; shortly after the news of the unleashing of nuclear bombs over Japan, Hopi leaders known to be trustees of the message claimed that they had been forewarned to make public aspects of the prophecies when someone "drops a pot of ashes" (one of the more intriguing warnings of the invention of such a device that would cause burning rain and ravage large sections of land). Much of the prophecies warn of the destruction of the land brought by the profusion of the "new people". Amongst the predictions and indications enumerated by the teaching of the old ones are the appearing of "poison rivers of black" (roads?), "spider webs in the sky," by which the new people will communicate, and "roads in the sky."

"Cities will progress and then decay to the way of the lowest beings. Drinkers of dark liquids will come upon the land, speaking filth and nonsense... the end shall be near."



"... the second of the two helpers... will have a sign of a symbol of the sun. He too, will be many people and very intelligent and powerful..."

*Population will increase until the land can hold no more. The tribes of men will mix. The dark liquids... will cause the people to fight amongst themselves. Families will break up... then our possessions will turn into beasts and devour us whole."*⁵

If this vision of ecocide isn't unnerving enough, more alarming are the predictions of the proliferation of weapons and climactic wars; the coming of the two world wars is said to be encoded in such prophecies, and that one nation would start the first two wars. A third is said to follow, heralding the time of purification. For generations the Hopi have been waiting for a particular person to appear — The Pahana or *True White Brother*. The Pahana is said to be the one who will bring back the sacred way of life to the Hopi. The Hopi are well aware as advanced as they too, in their own way, have fallen from Grace. It is said that this man, the *True White Brother*, will have a piece of one of the tablets, thus proving his true identity.

In order to have a clearer understanding of these warnings and prophecies, it helps to have some background in the Hopi view of the cosmos. While the general tenor of the tradition sounds apocalyptic — like other religions — these are more like warnings; not hard-and-fast truths. "*The... world view of... Bible oriented societies... subscribe to a linear rather than to a cyclical concept of time. To them the dreaded global catastrophe of our thermonuclear age will be the end of the line — of our civilization, of humankind.*"⁶ It is clear that this quote comes from such a "Bible oriented society" writer, as the concern is only with Homo Sapiens, and does not mention a whit about the destruction of the entire web of life; a strange biocentric shortcoming of the new people. However, there is hope in the Vision, wherein the secret is that if people work at it and behave themselves, a sore situation might be reversed... and the reversal lies in paying attention to the wisdom that set up the whole Order. It is a bit different from the Hellfire-and-Brimstone declarations that people were put here to fuck up (i.e. sin) and all we have to do is die and be excused.

The Pahana is said to have been one of two brothers who were charged by fate to part. One brother took on the mission to leave for the East coast of this land a very long time ago. It is said that he will return a white man with black hair. Certain elders know of the place and of the recommended times when the Pahana may appear, and even the precise nature of his greeting.

"It is known that our true white brother when he comes will be all-powerful... he will be large in population... belongs to no religion but his own. He will bring with him the sacred stone tablet. Great will be his coming. None will be able to stand against him. All power in this world will be placed in his hand and he will come swiftly and... get control of the whole continent. Hopi has been warned never to take up arms.

"With him... there will be two great ones, both very intelligent and powerful, one which will have a symbol or sign of the Swastika, which represents purity and is male.

"Also he will have this symbol or sign which also represents purity and is female, a producer of life...

*"... the second of the two helpers... will have a sign of a symbol of the sun. He too, will be many people and very intelligent and powerful..."*⁷

So it may be said that the role of the Pahana is to free Hopi Land from the clutches of the evil environmental criminals and lead the faithful back to the path of the Read Heart. From the above passages, it seems that *The True White Brother* might not be an individual man, but a nation or movement. The deeply rooted conviction that the Pahana is certainly coming is reflected in the fact that upon the first contact with the Spanish explorers, and then with various missionaries, and again with American explorers, upon first meeting with the strangers the cry goes out in the Hopi community "Take heart, the Pahana has come." Then there is dialogue, the greetings are botched, and it becomes apparent that this ain't no damn Pahana and it's back to waiting for the *True White Brother*.

Frank Waters, dedicated researcher, anthropologist and friend to various Hopi has indicated that certain leaders had considered that perhaps the Third Reich's power was meant to overthrow the American regime and deliver the lands back to the original people. One elder Hopi woman has been quoted as believing that the German peoples stole the sacred Swastika from the Hopi in an attempt to usurp the vast natural power which is the Hopi birthright.

It has been said that an indication will soon take place heralding the coming of the great change. During a ceremony a Kachina will remove his mask in public (something unthinkable heretofore) and that this will cause a break in the ceremonial cycle. It could be seen as the last of a series of collapses in the cultural integrities of the many peoples as the chaos of the current social quagmire blinds people as to their origins and heritage. After a pause in the foreseen break there will be a rejuvenation of the ceremonies at Oraibi, starting off the new cycle of events.

*"World War III will be started by those people who first received the light (the divine wisdom or intelligence) in the other old countries (India, China, Egypt, Palestine, Africa)... the United States will be destroyed, land and people, by atomic bombs and radiation... Bomb shelters are a fallacy... Those who are at peace in their hearts already are in the great shelter of life. There is no shelter for evil. Those who take no part in the making of world division by ideology are ready to resume life in another world, be they of Black, White, Red or Yellow race..."*⁸

While it does seem that the oral tradition as an organic and living as it is might take some editorialization now and then, is nonetheless a profound look at the state of the Cosmos, removed from the confusion of the modern cultural mishmash that threatens the destruction of the biosphere. Any doubter can pack it out of the city for a while and consult the trees about it. ■

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|---|--|
| 1. Kaiser, <i>Voice Of The Great Spirit</i> | illustration credits: the map on page 48 drawn by Oswald White Bear Fredericks and photo by H. R. Voth on page 49 are from Waters' <i>Book Of The Hopi</i> and symbols of the Pahana on page 50 are from Kaiser's <i>Voice Of The Great Spirit</i> . |
| 2. Waters, <i>Book Of The Hopi</i> | |
| 3. <i>Ibid.</i> | |
| 4. <i>Ibid.</i> | |
| 5. <i>The Zuni</i> by The Zuni People | |
| 6. Kaiser, <i>Voice Of The Great Spirit</i> | |
| 7. Kaiser, <i>Voice Of The Great Spirit</i> | |
| 8. Waters, <i>Book Of The Hopi</i> | |

REVIEWS

AUDIO
PRINT
VIDEO

All reviews are by Robert Ward unless otherwise noted.

AUDIO

ACHERON

rites of the black mass [JL America]

Death metal finally gives the devil his due with this invigorating depth-charge straight from the pits of hell. Acheron, led by Satanist Vincent Crowley, had the smarts to team up with the real thing, actual Church of Satan members, to create the perfect package. A dark Giger-esque cover painted by C.O.S. representative Rex Diabolos Church adorns the front and Peter Gilmore, who is the publisher of *The Black Flame* in N.Y. as well as the accomplished composer of works such as the soundtrack to *Death Scenes 2*, was commissioned to do the intro pieces for this album, which proceeds along as sort of a musical invocation to the forces of darkness. The intros are full of 'phantom of the opera' organ and a disembodied voice calling forth the infernal demons, who seem to arrive quite successfully in the midst of Acheron's fierce driving cacophony. While relentless and pummeling, this isn't the hyper-speed style utilized by bands like Deicide, but rather a more controlled, simple form of violent power. Regardless of how seriously you may choose to ignore the subject matter, this is a classic example of the genre. With almost-catchy themes, Acheron have provided a set of songs you can hum along with in the key of the apocalypse. A swift kick of evil adrenaline awaits all who cross the threshold of this ritual chamber... Ave Satanas!

review by Michael Moynihan

AIN SOPH

Aurora [Cthulhu Records]

Those who have followed the work of Ain Soph from their earliest dark inception will no doubt find this later work a departure, but in fact it's really just the *opposite*. Ain Soph have arrived at a powerful place, a union of the political and the magical, the violent and the sensual. As they so eloquently explain in their liner notes, it was no longer possible to continue to veil one's beliefs in the obscured mists of occultism, for in reality life is magic and vice-versa, or at least this should be the ultimate goal. *Aurora*, the most unique work I have heard come out of Europe in many years, is a talisman with the power to conjure times and places long lost. It carries the listener back to days of struggle between patriot and partisan, of lusty ballads sung in dark taverns where wine and blood both flow from the portals, of torch-lit nights and wind-swept banners. Like the mysterious photographs of Anton Bragaglia and the dynamic sculptures of Umberto Boccioni (who also left the clouded world of art to enter the realm of real action - and was killed on the front in 1916), Ain Soph have captured the vitality of life, driven by the dark forces within the soul. They express again the "beautiful ideas worth dying for", without guilt or remorse. The final lines of the last song, "Cuore Nero", carry the thrust of this entire release: "Now it's fashionable to spit on those dead / But it's time to really live / To show once again, with action / The strength that's inside this black heart..." A work of rare courage, *Aurora* is a triumph against the modern world.

review by Michael Moynihan

AUTOPSIA

THE KNIFE 12" [Staalplaat]

I know this is fairly dated stuff, but it was so rare to find it I'm reviewing it anyway. This starts out pretty dark, and there's that for lack of a better term "Laibach voice" which becomes like an instrument - its echoing becoming almost like the sound of a didgeridoo. The moaning chant is



CHRISTIAN DEATH

THE IRON MASK [Cleopatra Records]

Here are nine cleaned up, newly recorded heavy metal versions of some old Christian Death classics from *Only Theater Of Pain*, *Death Wish*, and *Ashes* as well as the new song "Skeleton Kiss", and a live cover version from 1989 of Gary Numan's "Down In The Park". The band helping Rozz on this release are his wife and partner from The Shadow Project, Evangel, playing guitar and echoing her voice behind Rozz's vocals, Liso on bass, and David Melford on drums. The songs are pretty much the same, but with a lot cleaner production with more metal guitar work. I don't know if I consider either of these differences as improvements. Though the live track "Down In The Park" is recorded pretty roughly I think it portrays the most intensity, something one associates with the original Christian Death, something that these new versions fail to show. If you want to freshen up on some of Christian Death's old blasphemous tunes for the depressed youth of America, turn off the lights, light up those black candles and pop this in, but it may just leave you thinking these songs should have just been left alone and that Rozz and Eva should only record new songs. One thing that is really missing though is the back masking and dead cats! [Cleopatra / 8726 Sepulveda, Ste. D-82 / Los Angeles, CA. 90045 / U.S.A.]



VS.



DANZIG

HOW THE GODS KILL [Def American]

He's back... He's evil... He wears the mark. On this, Glenn Danzig's third effort, the man and his band have settled into a groove that only they can occupy. Everything is here: the brooding riffs, simple pounding backbeat and, of course, Glenn's trademark Elvisian/Morrisonian howling. Mostly gone is the swamp blues aesthetic that surfaced on *Lucifuge*, although it does share with the previous album the (now obligatory?) soul-searching ballad buried amongst the heavier banging numbers. Here it is called "Sistinas" and alongside the plinking melody Glenn reveals to the world how he's actually "lonely, deep inside"... now *that's* scary! In terms of being a consumer package, Danzig is probably the closest new product you'll find which matches the glory of vintage Black Sabbath - sinister quasi-christian imagery, grandiose bombast, all tempered with a healthy dose of outright silliness, though I'll certainly grant that the latter may be unintentional. The best tracks on *How the Gods Kill*, such as the first single "Dirty Black Summer" and the title cut, are the most accessible; they sound like pumped-up masculine teen anthems, in the tradition of the aforementioned Sabbath or even early Alice Cooper. And after all, who else nowadays but this muscled fellow would have the audacity to shout: "*I can make the skies thunder and shake / I can make the world tremble and quake / I can make your pulse stop and start again / because I'M EVIL!*"? Obviously when one picks up an album like this it's immediately necessary to toss any intellectual predilections right out the window, but that's the best thing about it. Hey, don't ask me what Glenn means when he sings that his power is "kinda like a dog with seven pupils in its eye" - I doubt he even has a clue what he's going on about. So suspend your delusions of higher thought outside the door and come on in... Danzig have written their own Book of Revelations, one that's a darkly pleasurable self-fulfilling prophecy.

review by Michael Moynihan

RANDY ROSE

SACRIFICIUM [Intense]

All I can say is that it's too bad that plagiarism wasn't one of the Seven Deadly Sins. If it had been, this guy would be a goner. Then again, to be fair, it's quite likely that in such a situation this LP probably wouldn't have existed in the first place, thereby depriving the listener of the utter awe and amazement it inspires. The lines I wrote above about Danzig being the only residents in their own genre are only partially correct: they seem to have an unwanted *doppelganger* who's tagged along, unbeknownst to the secular (normal) world, and his name is Randy Rose. Here is the flipside to the common tactic of bands and other immature clowns attempting to create 'evil' by inverting christian imagery - Randy and his troupe of unscrupulous lackeys have turned Danzig upside-down and backwards, regurgitating one of the most bizarre musical efforts I have ever experienced. And this is quite literally an inversion, with Danzig guitar riffs rearranged, bits of lyrics plundered and sewn back together, uncannily similar song titles employed, all to further an alien agenda. I could go on and list every single stolen item that appears on here, but what purpose would it serve - it's ALL stolen! The only very slight difference is that Mr. Rose's production quality is lacking; however, I think it's been common knowledge for years now that Satan has a much better mastery of modern technology than the long-haired eastern rabbi with a martyr complex. Word has it that even christian metal magazines found this one hard to swallow, seeing as it lacks any degree of subtlety and restraint. After overcoming the initial shock upon hearing this little pirate vessel's choir, I must confess to feeling a growing attraction, for this is surely a work of unparalleled perversity. It's analogous to the crazed flailing of an animal cornered and facing near certain extinction: there's really no sense of propriety left when your life's at stake. As warped as the creed is that fueled this shameless forgery, I hadn't realized that they were quite so desperate yet. Though you may have to brave some unpleasant environs to find it, one cannot help but recommend this incredible CD. I've listened to it at least 20 times now and the astonishment still hasn't worn off in the slightest... and that's a lot more than I can say for most records!

review by Michael Moynihan

accompanied by both strange technological blips and what seems to be backward tapes of drumming. Church bells and horns eventually come into play on this intriguingly titled track - "Does the Knife Cry When it Enters the Skin." Side two "His Secret Sin" is a techno industrial maelstrom of banging metal, drums, and keyboards. This is a pretty ok record when viewed as a sample of Autopsia's early works, especially when it's only two songs. I do look forward to hearing what they can cull for an entire album. [Staalplaat / P.O. Box 11453 / 1001 GL Amsterdam / THE NETHERLANDS]

BATHORY

JUBILEUM [Black Mark Productions]

Jubileum marks the 10th anniversary for Sweden's Bathory, who inarguably set the stage for much of what is now called death metal. Fittingly, this is a retrospective covering the entire span of their existence, though actually only the first volume of what will contain two parts (the second CD will appear in early 1993).

Unabashedly inspired by Venom, for their first 2 LPs Bathory came off like that group's evil twin, with production values so raw that they made their mentors sound slick. The band combined pure noise with bloody occult lyrics and imagery, creating a barbaric sound exemplified here by older tracks like "Sacrifice", "War" and "Sadist". By their 3rd release, *Under the Sign of the Black Mark*, a new direction was subtly surfacing, evident in the slower music of "Enter the Eternal Fire" and the lyrics of "Equimanthorn", where Odin is mentioned for the first time. Once tapped into this reservoir of ancestral heathen faith, Bathory never looked back. The title track of the 4th LP, *Blood Fire Death*, is the final track on this compilation, and is a fitting end, stylistically representing the crossroads of their two styles.

Besides featuring some essential cuts from the last two records, *Hammerheart* and *Twilight of the Gods* (in particular "Marching Under the Runes", the latter's martial anthem of the double lightning bolts), *Jubileum* also contains some never before released rarities of historical interest. "Rider at the Gate of Dawn" is an intro soundscape from the 'lost' album *Fire & Ice*, which was recorded before *Blood Fire Death* but was never released as the band decided it might be too strong a stylistic change for anyone to handle. One can only hope that it may someday see the light of day, as all indicators point to it being an unheard masterpiece.

Taken in its totality, *Jubileum* will stake out the rightful claim to Bathory's two main spheres of influence: the foundation of death metal itself, and, more importantly, the revival of an ancient pagan faith in the souls of modern youth. Hail Bathory!

review by Michael Moynihan

BELT

S/HE cassette

Take the early Swans when they made big, loud, ugly noise, then take away the bass guitar and Belt is what you might end up with. The songs even have short simple one word titles like the Swans' songs do. [BELT / 1907 Kenwood Ave. #C / Austin, TX. 78704 / U.S.A.]

CORE

AN AREA'S ERA ARIA LP [COC]

Well, I guess you could really call this stuff industrial. It looks like it was recorded at an old abandoned

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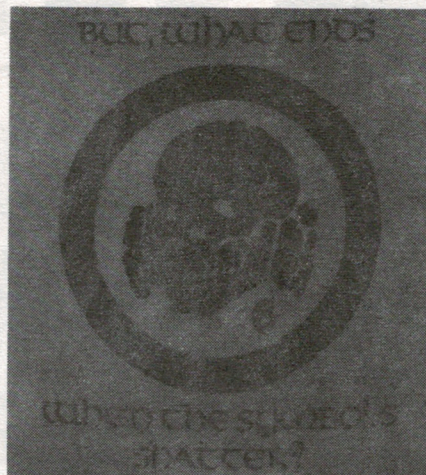
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SIEGE

Also due out in January, at long last, is the book **SIEGE** by James Mason. This incredible tome of heresy has been over three years in the making. Now comprising a massive 400+ pages, it will be one of the final statements on extremism in America. **SIEGE** represents one man's journey on the farthest fringes of revolutionary ideology, from Hitlerian National Socialism to the lucid thoughts of the world's foremost outlaw, Charles Manson. From a unique insider's perspective it details a philosophy of a *truly radical* nature, rendering all previous conceptions of Leftist, Rightist and Conservative politics obsolete. Undeniably consistent, **SIEGE** presents a powerful message of survival, set free from moral constraint and popular delusions. You will never encounter another book such as this in your entire life. STORM is therefore proud to finally issue the first printing of this landmark work. **SIEGE** has been alternately called "The *Mein Kampf* of the 90's" and "The mind fuck of the century"—you be the judge. Suffice to say, you will not spot this title on the shelves of your local "alternative" bookshop. Why? Because it decisively flies in the face of everything currently held sacred by humanity. Presently being printed, the finished book is a professional production, with numerous rare and unpublished photos, texts and graphics. **We are now accepting advance orders at the cover price of \$14.95 plus \$2 shipping and handling (foreign orders add \$5 for surface, or \$10 airmail).** All orders received before Feb. 30th, 1993 will receive special autographed copies of the book. These special inscribed copies will not be available after that date.

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DEATH IN JUNE

BUT, WHAT ENDS WHEN THE SYMBOLS SHATTER [New European Recordings]

One more release full of revelations from Douglas Pierce and friends. Beauty and Cynicism hand in hand with cryptic melodies. Ballads of loneliness and disappointment about the truths so often hidden and corrupted in this day and age. It's really hard to get across the emotion that is created by Douglas Pierce without quoting his lyrics. To quote at least one song seems only justified. A particularly heart felt message is sung about a world where there are still heroes on "Because of Him" - "Because of him / This world has hope again / Because of him / This world has got a friend / A friend that will eradicate / All life's false humanity / ... / So that all may see / That it's all so wonderful to care / To love, to cull, to share... / Oh, let us start to day / To live and die the same way..." The lyrics in the CD booklet and the record insert come in English, German, Italian, and French. For those who are interested, as rumor has it the song "Ku Ku Ku" came to Doug in a dream where it was taught to him by Charles Manson at Manson's release concert! [NER - BM JUNE / London WC1N 3XX / ENGLAND distributed by WORLD SERPENT]

industrial revolution era factory. If you have some bizarre desire to disturb yourself with creepy, haunting atmospheres, here's a record for you. The "music", if you can call it that, is very ambient and spooky for the most part, very effective, but what's the need for it? I suppose if you wanted to commit suicide or something, or revel in depression this has a point. Early Current 93 was creepy, sure, but it was challenging and a bit fun too. This isn't, it just goes on and on and on. If people have some great desire to make horror music soundtracks I wish they'd find a movie for them first. [COC / Postfach 7009 / D-5800 Hagen 7 / GERMANY]

CRASH WORSHIP ADRV

!ESPONTANEO! [Charnel House Productions]

The first track here, "Procession", opens up this collection of live tracks just wonderfully - a dark powerful, pounding piece that reflects the power and mystery of its recording day - Samhain (or Halloween to those who don't know its true name) at the Samhain Terror Rite in Tucson 1991. The rest of the tracks on this CD are from two other shows, The Kennel Club 7/24/91 and Komotion International 7/20/91. The songs range from the sounds of carnival celebration to carnal rites. The music travels from primal primitive beats to martial drumming, deviously distorted noise via tape, grungy guttural guitar played more for rhyme than reason, yells, shouts, and chanting. But Crash Worship always manage to back up the chaos with some solid beats. [Charnel House Productions / P.O. Box 170277 / San Francisco, CA. 94117-0277 / U.S.A.]

CURRENT 93

THUNDER PERFECT MIND

One more finely crafted soliloquy from the cross and the base of the bodhi tree by David Tibet. The world opened up on this release is of Christian mysticism and Tibetan Buddhist philosophy. The music of Current 93 on *Thunder Perfect Mind* is a mixture of simple acoustic folk to medieval inspired '60s influenced ballads. The CD booklet reveals the visages of many of the folks who have taken part on this release, Current 93 regulars and some new people. This release must win the place of the Current 93 record with the most assistance, some 16 people all told! Four songs that appeared on the live CD *As the World Disappears* appear here in their first available studio versions including "A Song for Douglas After He's Dead". A hard rock '60s psychedelic element similar to "Horse" appears on the long awaited "Hitler as Kali" (not Kali). The songs here are reminiscent of the visions that appeared on *Christ and the Pale Queens Mighty in Sorrow*, the eternity-inspired poetry of *Earth Covers Earth*, and the eccentric and eclectic nature of *Swastikas For Noddy*. This is the sister album to Nurse With Wound's same titled release. [Distributed by WORLD SERPENT]

LUCIANO DARI

WAJD [Musica Maxima Magnetica]

This reminds me of the experimental distortion of sound Coil used to do - like "Aqua Regis". There is more than the manipulation of noise here though, there is a mystical element as well, heightened by the baroque structure of the songs. [Musica Maxima Magnetica c/o Luciano Dari / C.P. 2280-50100 Firenze / ITALY]

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DIVE

BROKEN MEAT mini CD [Minus Habens Records]

Disco with a dark world view of the dance floor. Three tracks make up this mini CD, two of the CD's tracks are named after its title, one of them an instrumental version. The second song "In the Glasshouse" is a heavier more industrial-oriented track with very little concern for dance beats. [MINUS HABENS RECORDS / via G. Fortunato / 8/N - 70125 Bari / ITALY]

DIVE

FIRST ALBUM [Minus Habens Records]

Hard and heavy experimental sounds open up this loud and pounding proclamation of no hope. This CD then slips into some songs with a dance beat by the third song "Dead or Alive" with the lyrics "I'm going to rape you / I'm going to take you / you can't say no / I'm going to rape you / I'm going to hate you / you can't say no / you can't say no". The music here is created with something of a Whitehouse sensibility at times, connected to Skinny Puppy technology, or perhaps a little bit like Pig from Germany. Belgium's answer to Jim Foetus. [MINUS HABENS RECORDS / via G. Fortunato / 8/N - 70125 Bari / ITALY]

ESSELLSHAFT

THE CUCKING STOOL cassette [Simulacra]

Atmospheric stuff here with an avant garde sensibility, or to be more precise, nonsense sensibility. Sedate most of the time, it just goes on and on. It brings up some questions I ask about their label mates Tear Ceremony (see review later in this section) - is an entire cassette of this really necessary? [SIMULACRA / P.O. Box 578056 / Chicago, Illinois 60657 / U.S.A.]

THE GUN CLUB

IN EXILE [Triple X Records]

This is a collection of several of The Gun Club's latest releases *Mother Juno*, *Pastoral Hide and Seek*, and *Divinity* put on CD. A bit of The Gun Club's violent melancholia and electric rock and blues is here. Most of these songs are free of the country influence (for the most part) that ruined The Gun Club for me in the middle of their career thus far. The ballad elements are here still and wear thin on me, but that old Gun Club sensibility appears again to save you.

HAMAS

1948 [Divided]

Hamas summon up a storm of static noise with more variation and texture than a lot of this noise stuff usually has. At points an imposing and powerful percussion element uplifts this torrent of noise to something almost great. If more actual instruments or disciplined sampling and electronics were used in concert with Hamas' noise, or replaced it, this could be really good. A thought all noise groups should consider. [DIVIDED / P.O. Box 8302 / Chicago, Ill. 60680-8302 / U.S.A.]

HIRSCHE NICHT AUFS SOFA

MUSIK FÜR SCHUHGESSCHAFTEN [Dragnet Records]

Strange, something of a surprise here. From the graphics one might think this was going to sound really silly. The Dadaesque graphics actually go well with the music, which is almost like the soundtrack to some of the early Dada collages, as well as the strange, lonely world of Paul Magritte's surrealistic paintings. The dreamworld of neither order nor nightmares exist here, but a journey between both are recorded. This sort of travels in the same realms as N.W.W. [DRAGNET RECORDS / Aureliusstr. 1-3 / 5100 Aachen / GERMANY]

HUMAN HEAD TRANSPLANT

[We Never Sleep]

Definitely played dance music with influences ranging from early 80's new wave to screaming 90's gothic dance stuff with elements of everything in-between. If your looking for some schizophrenic new waveish disco try this. [WE NEVER SLEEP / P.O. Box 92 / Denver, CO. 80201 / U.S.A.]

IN THE NURSERY

DUALITY [Third Mind/Roadrunner]

On their latest release In The Nursery continue to tread on the path set forth with the previous work *Sense*. It's just as impressive, though maybe a bit less militaristic-sounding overall, and with more variation in the spoken texts employed, which range from George Bernard Shaw passages to more mystically-toned oblique phrases. As always, ITN cover distinctly European ground,



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utilizing mostly classical sound sources to forge a noble, epic landscape which isn't the least bit archaic. In their eternal search for some way to insert snide criticisms, the mainstream press is sometimes caught in a quandary when confronted with ITN - their air of discipline and grandiosity seems to provoke charges of fascist aesthetics, but at the same time the music is undeniably stirring. Hopefully most listeners won't be stuck in such intellectual cages and can appreciate this on a more direct level for what it is: *commanding*.
review by Michael Moynihan

INTRINSIC ACTION

MANHATTAN POWER SURGE 7"

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This "power electronics" stuff really never becomes as powerful as it proclaims itself to be - it's only annoying like a buzzing fly waiting to be squashed. Why they attempt violent fear-inspiring lyrics without electronically altering them is a mystery because without any altering the lyrics come off as impotent as the threat the electronic noise is supposed to be. *Manhattan Power Surge* is two live versions of the "songs" "Feel The Bite" and "Sado-Electronics" by Intrinsic Action that will appear on their 1st CD *Sado-Electronics*. This version of "Feel The Bite" is more like the closing of toothless gums rather than teeth and fangs, compared to the final version that appears on *Sado-Electronics*. This 7" does become a little better when played at 33 rpm's instead of the intended 45 rpm's. [Intrinsic Action / P.O. Box 608222 / Chicago, IL 60626 / U.S.A.]

INTRINSIC ACTION

SADO-ELECTRONICS [TESCO Organization]

"Male Payment" opens up this barrage of sado-electronic noise. There's some actual structure behind several of the "songs" on this CD collection of new recordings of Intrinsic Action's noise works over the years. The packaging is pretty ostentatious, a black leather textured booklet with photos, lyrics, and credits printed with silver ink on black paper. The title of the release and the band's name appear on the front in metallic gold as does the photo envelope for the CD, a color photo of electronic torture devices and electronic instrumentation. Listening to this over time it becomes repetitive more that threatening. [Intrinsic Action / P.O. Box 608222 / Chicago, IL 60626 / U.S.A.]

JACK OR JIVE

PRAYER [Dragnet Records]

Not as silly as the title implies this CD starts off with militant Japanese shouting from a riot in combination with Jack or Jive's quiet piano and keyboards in a piece called "Worried About the Country". The beautiful music of Jack or Jive contains pounding keyboards and female singing and piano something a bit like 4 AD's sound. The vocals are not as perfect as the music here is, it seems to be a Japanese imitation of Western vocal rhythms that become a little distracting from the overall quality of the music. [DRAGNET RECORDS / Aureliusstr. 1-3 / 5100 Aachen / GERMANY]

JACK OR JIVE

TO YOUR RISE 7" [Dragnet Records]

This is an interesting cross between alternative pop and dance becoming something else with the screeching of female vocals and distorted bass on the first track. The second song "To Your Rise" is most brutally recorded live as was the first one, but the

vocals are pretty damn pure and unaffected and the happy keyboards help fight the plodding distorted chaos until the last of the song. [DRAGNET RECORDS / Aureliusstr. 1-3 / 5100 Aachen / GERMANY]

JARBOE

THIRTEEN MASKS [Hyperium/Sky]

Thirteen Masks takes Jarboe out of the arena she's been identified with for many years now, i.e. that of Swans. However, don't expect to reach any clear conclusions about the personality of this enigmatic woman, who used to lift weights to Swans' *Filth* (before she was recruited into the band), and alternated between Whitehouse and Bach for her listening pleasure. Even with the presence of Michael Gira's production help on a few songs, and musical contributions from sometime-Swans members Roli Mosimann, Norman Westberg, and Clinton Steele, this record still maintains its own unique identity, that of Jarboe herself. Foetus steps in to produce the most surprising track, "Red", which is in a style I never thought I'd hear in this context: danceable hip-hop. It's certainly not to my taste, although Jarboe's lyrics and a ripping slab of Judas Priest heavy metal guitar take the song to a more violent, aggressive level than it might have been left at. From this point on the album traverses a stunning array of approaches, some of which display the power in Jarboe's voice more than others. She herself has said that each song is a "mask", and only one of them represents her true face. After being immersed in this I certainly have no idea which it might be, but the simple fact that she conceived and recorded this entire spectrum would seem to really show that it's all intrinsically part of her unique, kaleidoscopic visage... [Hyperium/Sky]

review by Michael Moynihan

JOUISSANCE

SUNLIGHT PENETRATES THE CROWN

[Minus Habens Records]

This CD creates a dark little atmospheres of nightmares and interrogation by computers accessing one's memory while you sleep. Try it out if you like the above description. [MINUS HABENS RECORDS / via G. Fortunato / 8/N - 70125 Bari / ITALY]

LAGOWSKI

STORMS 12" [Minus Habens Records]

Despite the good record title *Storms*, and the cool song title "Papal State", the music leaves a lot to be desired for me. The music is something like hyper techno, almost epileptic! The beats go on and on, not quite hip hop - definitely 80's euro techno-disco, but just as annoying all the same. It's almost like Lagowski's keyboard went out of control, or was on speed. Let's just finish this review and say I didn't like this at all. [MINUS HABENS RECORDS / via G. Fortunato / 8/N - 70125 Bari / ITALY]

LAIBACH

DAS KAPITAL [Mute Records limited]

I think everyone has come to accept Laibach's incorporation of hard dance and acid house elements. Well, are you ready for the new one - RAP? There's still a lot of classical elements mixed with hard dance beats if one is familiar with *Panorama* and *Sympathy for the Devil* that's pretty powerful, but a good half of the record has become tainted with the influence of Hip Hop beats and rap elements. It just doesn't

work. Since Yugoslavia has fallen into rubble maybe Laibach is attempting to acquire some "Kapital"?

LAIBACH

WIRTSCHAFT 12" [Mute Records]

This is a 12" of four versions of "Wirtschaft Ist Tot" ranging from disco mixes to metal, two of which are really more heavy dance mixes, as well as the original album mix. Well at least here the dance version stays in the realm of acid house instead of rap or hip hop. The cover art is as always first class, though I'm now beginning to like Laibach's record covers more than their music sometimes [see *Das Kapital* review above to see fully what I mean]. If you like Laibach's overboard dance mixes then you'll like this, it's just on that line between decadent and dignified, though since it's dance mixes you know which way it leans to more.

MASTER/SLAVE RELATIONSHIP

A NEW EXPLANATION FOR DECADENCE

[Dragnet Records]

If the sound of an American woman speaking German to the sound of piano and synth horns does something for you then this will. And try these lyrics on for size "She came to realize... her cunt was better than the others." The tools here are backtracking, synthesizers, and fashionable violence. This is 80s experimental stuff, almost new wave disco with drum machines by Deborah Jaffe travels between male and female (by audio manipulation) as well as master and slave. This is almost a soundtrack to *SKIN TWO*, one of the best S&M magazines around, the *Vogue* and *Vanity Fair* of S&M magazines. The music is silly and primitive, or better yet maybe the word simple or simplistic should be used (as the music is all too often here). The songs are atmospheric scenes with a bit of a Blade Runner feel to them, also similar to S.I.E. at points on the pieces "Siren" and "Let Go". I did like the one almost Nietzschean lyric about the nature of women though, I don't know if it was intentional or not "My strength lies not in my intellect, but how far I will let go". [DRAGNET RECORDS / Aureliusstr. 1-3 / 5100 Aachen / GERMANY]

MATT

KONSTRUKTIONEN [Drag/Dommel]

The music of Matt are experimental musical atmospheres created not from noises, but from digital sampling of quiet soundscapes created from the sound of water, xylophones, tubas, echoing drums, etc. I admit this isn't favorite style of music, but it's nowhere near to annoying as much of this stuff I've heard. Some of it is even entertaining. It isn't really abstract, but seems to be the audio equivalent of some of Max Ernst's early Dada collages. [DRAGNET RECORDS / Aureliusstr. 1-3 / 5100 Aachen / GERMANY]

NEGLIGE-ELECTRONIC UNDERWEAR

PRANATAL INFERNO [Archegon]

Avant garde, experimental computer dominated music finds its home here, though it is not really structured enough to be called music. This suffers a lot from what I think a lot of experimental music suffers from, a lack of structure. Some really wonderful sounds are found through experimentation, but they just end up pointless when they have to be found by suffering through a large mass of pointless tinkering. If stuff like this was refined and crafted with some forethought and plan-

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ning of sorts it could amount to something besides some attempt at some futuristic, techno atmospheres. [ARCHEGON c/o Gunter Schroth / Hippelstraße 54 / 8000 Munchen 82 / GERMANY]

OF CABBAGES AND KINGS

HUNTER'S MOON [Triple X Records]

The first track here is a bit misleading since it is written and sung by guest J.G. Thirlwell. The rest of the songs don't contain the seemingly endless rush of Thirlwell's intensity, but they are all really pretty good. The music here reflects various members of the band's previous experiences, most notably the Swans and that East Coast post punk noise and grunge, college rock 'n roll sound. The lyrics about the pains of the city, sick relationships, and failed loves makes me want to ask, "Why not move?" The rotation in singing duties is a bit strange since they are shared between three members of the quartet - all with very different qualities. This is not my favorite genera, but I can appreciate it for what it is - twentieth century urban rock and roll.

O YUKI CONJUGATE

PEYOTE [Projekt]

An attempt at ethnic music that becomes majorly repetitive and new ageish to boot. I got a head ache the first listen, and one started on the second too. Take every over-used ethnic instrument and melody and double it and this is the result. [Projekt / P.O. Box 1591 / Garden Grove, CA. 92642-1591 / U.S.A.]

PRESSUREHED

INFADROME [Cleopatra Records]

The first song here is pretty damn impressive despite the silly title "Turbo Pause". This is some pretty dense sounding sampled music combined with fuzzy guitar, and incessant drum machine beats not fast enough to be dance or rock really - more of a droning technological weirdness, really quite enjoyable. A lot of the other songs here do have a more rock-oriented structure, but with various audio/technological backgrounds and accompaniments. Much of what can be called vocals here are sampled dialogue from various science fiction movies. Pressurehed seems to be technological rock and roll (I think I've coined a term here). There's been a lot sent up here from L.A. and Pressurehed definitely seem to be the most varied and enjoyable. [Cleopatra / 8726 Sepulveda, Ste. D-82 / Los Angeles, CA. 90045 / U.S.A.]

PSYCHICK WARRIORS OV GAIA

OV BIOSPHERES AND SACRED GROVES [Cargo Records]

Omnipotent powerful beats start out this brain storm from the Psychick Warriors Ov Gaia. Digital technology meets tribal rain forest instrumentation. The music keeps from becoming new ageish in it's use of "primitive" instrumentation and rhythms by it's incorporation with the electronic back bone of beats that range from ominous to danceable. A quote inside the CD booklet talks about experiencing and enjoying our connection to the earth after a diatribe of how we as mankind abuse the earth. If there's that much concern for the earth the only dancing one should be doing is one of destruction against the eco-criminals that are out there raping the earth now and in the process any and all future generations of Air, Trees, Water, and Animals. I really do wonder though if all the concern with joy that this and other PTV influenced bands promote is going to mean anything if all they promote is some decadent urban pseudo-mystical dance club life style instead of taking some actual action. After all of my ranting I suppose if there is a time to dance for joy this would be something to dance to. [KK Records licensed by CARGO]

RAMBLIN' JEFFREY LEE & CYPRESS GROVE WITH WILLIE LOVE

[Triple X Records]

Deep dark delta blues from the founder of The Gun Club. You might be wondering, is it as good as those all-time great records *Fire of Love* and *Sex Beat 81*? Well not quite. Jeffrey Lee Pierce covers nine old blues tunes and sings two of his own. They've got that certain flavor of backwoods witchcraft, but just too clean and too much influenced by rockabilly accompaniment. True blues needs to be sung by toothless old black men all alone with only four strings on their guitars. Whites just have too much fun singing the blues. [Triple X]

RADIO WEREWOLF

THE LIGHTNING AND THE SUN LP [Unclean Productions]

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This is sort of like occultic/industrial chamber music created out of the repetition



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of noise samples and keyboards. It tries to be dark but is more gloomy, or maybe dingy. Though this release is better or at least more enjoyable than some of Radio Werewolf's recent music, it is still brutally rough and sloppy at times and suffers from the same lack of discipline most of Shreck's individual work does - that it never seems quite worked out, even with the apparent aid of Zeena you know who. [Unclean Productions / Sperberweg 7 / D-4040 Neuss / GERMANY]

RAKSHA MANCHAM

PHYIDAR [Musica Maxima Magnetica]

What a surprise, this release is dedicated to the preservation of Tibet and the cover says all benefits from this compact disc will be given to the Tibetan Youth Congress. One would think of this as Westerners doing Tibetan music from the picture of the band and the sleeve note that says to file this under ethnographic music. Those tricky devils, this isn't Tibetan at all! The music is brooding, electronic, rough, raw, and powerful. The songs are of terror and horror in memory to war and genocides across the face and history of the earth, race against race and against their own racial cousins from the past with Native Americans, Armenians, Aborigines, and Tasmanians, to the present with Tibetans, Kurds, the Palestinians, and Africans. The music has a base in the traditional ethnic music of the East from Arabia to Asia and the mountains of Tibet, but it is all played with a hard western edge. [Musica Maxima Magnetica c/o Luciano Dari / C.P. 2280-50100 Firenze / ITALY]

ROWENTA/KHAN

ELEKTRISCHE ARBEITEN [Drag/Dommel]

What a shame Rowenta and Khan find a whole lot of interesting snippets of interesting sounds and songs then cover it all up with a bunch of distorted noise. Just imagine somebody flipping through channel after channel of good music on the radio and settling on static. Actually some of the noise constructed here is good, but get some control - ok? Definitely only for fans of avant garde tinkering. [DRAGNET RECORDS / Aureliusstr. 1-3 / 5100 Aachen / GERMANY]

SCHNITZLER ~ THOMASIU

TOLLING TOGGLE [Funfundvierzig]

Journey into a dark and haunted world of disjointed factory noises built around the structure of ominous keyboard hums. Sometimes the experimental sounds are used at a minimum creating a baroque technological atmosphere by some disjointed industrial avant garde orchestra. This could be really good and is at some points, then it falls apart because of over tinkering. The mix of sounds both powerful and striking with just plain tacky and silly sounds that are totally out of place, ruins many of the brighter moments on this release for me. This music is experimental enough with its choice of instrumentation that if it had followed a more classical structure and had less fucking around with metal and pipes (something so overused these days it's just plain boring now!) this could have been something really good. [Funfundvierzig / Schmiedetwiete 6 / 2411 Labenz / GERMANY]

SCREAMING TO GOD

CLIMATE OF VIOLENCE cassette

[Body Bag Productions]

I thought this stuff was really good. There are

noticeable influences, but they are so mixed it doesn't really matter. The vocals are Skinny Puppy-ish and the music is varied from high energy pounding beats to at times Ministry style use of metal guitars and as STG say themselves "digital aggression". I enjoyed the first side of this the best. The second side has two really long pieces, one live. They do go on a bit long and they are also a bit muddled - confused noise at points that build up into pretty enjoyable structured songs, then slide into noise again. \$5 ppd. 60min. Chrome cassettes. Make payments out to Chad Nankervis. [Body Bag Productions / P.O. Box 3186 / North Hollywood, CA 91609-0186 / U.S.A.]

SEX GANG CHILDREN

BLIND [Cleopatra Records]

I was really frightened that I actually liked this. "Blind" mixes the eccentricities, obsessions, and sounds of the Bat Cave death rock disco sound with the sensibilities of today's technological dance music. There's a really high energy, almost hysterical feel to this stuff despite the rather sordid nightlife life-style and world of vampires and prostitutes these songs dwell in. This is a lot better than what I remember of Andi Sex Gang's independent work being. [Cleopatra / 8726 Sepulveda, Ste. D-82 / Los Angeles, CA. 90045 / U.S.A.]

SHAMEFACES - VOL. I cassette

For those who are still enchanted with Death Rock, if more bands were like this I could understand why. The Shamefaces concentrate on the solid sound of their music, not big hair and makeup that has become such a cliché of the Gothic scene. There is a bit of a straight rock edge to the music that makes it different than the bands they are obviously influenced by such bands as early Christian Death, The Mission, and The Bauhaus. The lyrics do become a bit limiting in their Gothiness, but the atmosphere of vocalist Joseph Duraes' voice combined with his bandmate's music are really pretty enjoyable. It took me awhile to place the vocal influence - I bet vocalist Duraes would do a real dead on Peter Murphy imitation - no offense meant. [Noiseville c/o Shamefaces / P.O. Box 124 / Yonkers, NY 10710 / U.S.A.]

SHOCK CORRIDOR

WHITE BOYS WITH AMPLITUDE

[Minus Habens Records]

Nitzer Ebb on PCP. This is pounding brutal euro-dance stuff like Nitzer Ebb, the vocals are raw and shouted too, but the music is a step beyond just the beats, a little more interesting than most Nitzer Ebb influenced bands are. Some F.L.A. Sci-Fi technology influences finds itself home here too. If you like hard edge dance stuff you definitely should give Shock Corridor a try. [MINUS HABENS RECORDS / via G. Fortunato / 8/N - 70125 Bari / ITALY]

SIGILLUMS

BEDSCANNER PHILOSOPHY: AN UPDATED BOUDIOR MODE [Minus Habens Records]

Welcome to a mystical technological nightmare realm where technology and terror meet. The music has a loose structure flowing underneath the sounds of a spiritworld of the insane. The elements of early C93 are evident here rather obviously on "Pleasure Catalysis Of Random Nature", similar to such C93 records as *Nature Unveiled*, *Dogs Blood Rising*, and *Live at Bar Malodor*, but with updated technology. [MINUS HABENS RECORDS / via G. Fortunato / 8/N - 70125 Bari / ITALY]

SLEEP CHAMBER

SIRKIE ZERO [Musica Maxima Magnetica]

Wow - probably the best Sleep Chamber I've heard ever. There's some actually power floating around here. The release is connected with the sacrifice of blood, sweat, spit, and semen to the full moon. As you can guess this is one of Sleep Chamber's "ritual" releases where Eastern instrumentation and beats are mixed with brooding keyboard-created atmosphere. Elements of their dance releases float in with more fixed beats, but are always dominated by the atmosphere of the keyboards and the occasional occurrence of Sleep Chamber's dark sex/magic obsessed lyrics. [Musica Maxima Magnetica c/o Luciano Dari / C.P. 2280-50100 Firenze / ITALY]

SOL INVICTUS

KING AND QUEEN [Tursa]

King and Queen is Sol Invictus' first full-length studio release since 1991. As Tony Wakeford has said this release's songs are a lot more pagan than some of his more recent introspective pieces. Behind this release is the idea of the Sun and Moon in parallel with the concept of them as the God and Goddess as King and Queen of the Earth. The songs deal with these archetypes in a truly loving way as it does with the idea of Nature's resurgence against man for his sins against her. [Tursa, distributed by World Serpent]

SOL INVICTUS

LET US PREY [Tursa]

If you look at the back of this CD you might think this is a rehash of old songs, something Sol Invictus has been accused of doing recently. Well, you would be half right. *Let Us Prey* is a live recording of an all acoustic set. The accompaniment of cello by Sarah Bradshaw and David Mellor's drums to Tony Wakeford's guitar are particularly powerful. Along with 7 previously recorded songs there are 5 new songs some of which appear in their studio versions on the newly released Sol Invictus' *King and Queen*. Though the music is acoustic, a direction Sol has been moving towards on recent releases, it is not like the acoustic-oriented music they've done in the past. On this release the music is not the imitation/emulation of medieval folk, but something different and I think it's quite enjoyable. As a side note, *Let Us Prey* has one of the most beautiful covers I've seen in a long time done by Enrico Chiarparin. [Tursa, distributed by World Serpent]

SOMEWHERE IN EUROPE

GESTURES [NER]

Having previously only released their music on cassettes, this is Somewhere In Europe's first CD despite their existence back since 1983. This work is a collection of 19 tracks by Andrea James and David Tiffen from releases recorded from 1983 to 1991 and compiled this year. Several of these tracks include contributions from Death In June's Douglas Pierce and European artist Gabrielle Quinn. Somewhere In Europe's music doesn't rely on traditional instrumentation as much as tape loops and found sounds though there is a form to their music unlike most groups that use similar tools. The music here is atmospheric in a mysterious way including a sense of humor at times, despite the overall dark emotional landscapes summoned up here. [New European Recordings, distributed by World Serpent]

STURM UND DRANG

MURDER DISEASE/CRASH:N21 cassette

Quite a surprise considering I was afraid this was going to be another band promising something different, but ending up being just updated Punk Rock. Sturm Und Drang instead show a real strong influence on these two songs of early Christian Death. I would almost have to say better than the recordings on Christian Death's resurrected offering *The Iron Mask*. Sturm Und Drang have managed to make a Death Rock sound that has become too often a hollow corpse that should have long since been buried come alive with an electronic edge with the presence of an intensity controlled by keyboards. I look forward to hearing what they have to offer in the future. [Sturm Und Drang / 1027 W. Kensington / Los Angeles, CA. 90026 / U.S.A.]

SWANS

BODY TO BODY, JOB TO JOB. [Young God / Sky]

A further document of early Swans 24 track, 16 track and live recordings from the years 1982-85. Disorienting, nauseous, neurotic; these fragments really need to be played back through a huge p.a. system to properly experience what concerts from this period of the band's history were like. This is life reduced to humiliation and weakness-as-prey... listen and decide which side of the equation you plan to be on.

review by Michael Moynihan

SWANS

FILTH [Young God / Sky]

This is a reissue of the seminal first two Swans releases, the album *Filth* and the 12" EP that preceded it, with the material re-e.q.'d by Michael Gira and repackaged for CD format. It's interesting to see the two bodies of work right alongside one another, and to note the changes that occurred in only a years' time lapse. It is also important to be aware of this given the fact that innumerable present-day bands are making careers out of thinly disguised imitations of the early Swans recordings. The 1982 EP is a lot more musical (though that's not saying much) and the lyrics more elliptical with the song titles "Speak", "Laugh", "Sensitive Skin", and "Take Advantage". On *Filth* things take a nosedive into an even seedier underworld of unpleasantness. Everything is stripped down to the barest core of purity, creating an expressive force that I'm sure most would prefer to never even experience. This is sadism and masochism freed of all 'role-playing' and 'mutual consent', a grim world where pleasure is exacted with brutal, unending consequences. Just hope you remain a distant observer to these sorts of scenarios, though they're undoubtedly occurring constantly all around you. The words of "Power for Power" adequately sum up the claustrophobic world of control that *Filth* documents: "Use sex for control / use power for power / use money for cruelty / use hate for freedom / take control and keep it / don't let it go / he was your friend / she was your friend / they were wrong / turn against them / sex, power, money, hate / take control and keep it / don't let it go / power for power / power for power's sake..."

review by Michael Moynihan

SWANS

OMNISCIENCE [Young God/Sky]

A document of Swans 1992 world tour, encompassing many shows and every possible type of recording from 24 down to 2 track, this is an amazingly

consistent compilation. It faithfully conveys the simple beauty and lurching crash of their current live show, which is in some ways closer to their earliest crushing wall-of-concrete sound than anything in recent memory, although it's still deeply imbedded with the haunting melodies they've revealed on the past few releases. If you missed seeing them, by all means seek this out as it offers a glimpse into a very different approach than their studio LPs. As well, many of these songs ("Mother's Milk", "Pow'R Sac", "Rutting", "Will Serve") are unavailable in a similar form anywhere else. A strong rendition of "God Loves America" hammers down the close of the disc, only to be followed by the title track, a manipulated segment of another song, here transmuted into an omnivorous black hole. Coupled with their display of sonic prowess is also an incredible booklet of paintings by Deryk Thomas, who has done the last few Swans album covers. Beautifully reproduced in full color, this gallery of drenched images reaches heights of unparalleled perversity. All in all, a match made in hell - but consummated in heaven.

review by Michael Moynihan

SWANS

WHITE LIGHT FROM THE MOUTH OF INFINITY [Young God / Sky]

After being so impressed with the most recent Swans work *Love Of Life*, I managed to get ahold of their previous companion piece which I had missed, *White Light from the Mouth of Infinity*. While unquestionably a "predecessor" in many ways (most noticeably it lacks the crystalline production of the new release, *White Light* is just as worthy and powerful. Here again the listener is taken on a dizzying journey across the expanses of singer/lyricist Michael Gira's mind. His words are uncompromised and biting, yet somehow do not seem at all out of place with pretty acoustic-based melodies and an accessible structural approach. After hearing this, one thing that I haven't been able to figure out now is exactly WHO the Swans' current audience is. Those who sought the pummeling noise of earlier efforts are probably disillusioned with the new explorations (although they shouldn't be, as Swans are as brutally strong as ever; they merely tread now on more complex musical ground), but I find it hard to imagine a more 'mainstream' music fan feeling comfortable with proclamations like "I want power, because it feels good / I want power - I'll wash America with blood... I am dead to right and wrong". Irrelevant of who may in fact be listening, Swans continue their unfolding observations of human power and pitifulness, might and misery. For a record full of "love songs" - which this is - it has not a trace of the usual insipid and soporific sentiments the subject so often inspires. Instead, Gira's vision exudes cruelty, sarcasm and slavery. Having not quite reached the balance of purity exhibited on the next LP, this serves as a depressing but alluring preface. Teetering between a bottomless black void and the mystical breakthrough to some higher thought-chamber, *White Light From the Mouth of Infinity* is a flickering illumination which sails upon, and ultimately cuts through, it's own dark seas of despair.

review by Michael Moynihan

TAINT

PIECE-MEAL DISSECTION cassette limited 250

Piece-Meal Dissection's sound is best described as a story. The bell tolls midnight over and over again in

an abandoned auto graveyard. The rusty corpse of cars long ago abandoned begin to move to take part in a black mass. Their memories come alive in the sounds of drag races, demolition derbies and car crushers. The sounds move into a piece created from a distorted racquetball game or something like that. The slowing down and repetition of samples begin to sound like a tape of some homosexual sex dungeon, torture pit one might find offered for sale in the back of an S&M magazine. \$6 ppd. in U.S. / \$8 airmail elsewhere [Taint / P.O. Box 7150 / Waco, TX. 76714]

TEAR CEREMONY

THE CLOCKFACE FROWN cassette [Simulacra]

Ambient and creepy atmospheres here. Fairly sedate and a bit similar, but mostly different over all. Listening to this I wonder when anyone would choose to listen to a bunch of droning, depressive sound like this? Perhaps a piece or two like this is interesting, but a whole cassette? [SIMULACRA / P.O. Box 578056 / Chicago, Illinois 60657 / U.S.A.]

THE TEXAS VAMPS

IN HARMS WAY cassette

At the start the metal element of this is overwhelming, but then a certain technological element slips in. Though a lot of the elements here are metal, the inclusion of technological elements via keyboards make this something else. If you like techno dance music with a metal edge or metal with a techno dance edge give this a listen. [The Texas Vamps / P.O. Box 515 / Corona, CA. 91718-0515 / U.S.A.]

UNLEASHED

SHADOWS IN THE DEEP [Century Media]

Surging from a sea of glacial darkness comes forth a beast, Unleashed, lusting for the blood of slain enemies and the end of slave theology. This is the second effort of Sweden's most thunderous band, and it lurches into realms even more violent than its predecessor. Singer Johnny Hedlund's hoarse growl willingly channels the screams of his pagan ancestors, while the rest of the band careens onward into countless battles, some faster in tempo, some slow, but all belligerently devastating. The most amazing track on this album, "The Immortals", bellows a call to unrestrained spiritual revolution: "Rise! / My Armies / With Power / From Hell / We March..." Other powerful hymns herein include "Never Ending Hate," "Bloodbath" and the atavistic ode "Land of Ice". A link to more recent past is given with the cover of Venom's juggernaut "Countess Bathory," but from then on it's straight back into pure Viking berserker rage. With *Shadows In The Deep* Unleashed grant no quarter, staking out a territorial imperative of ancestral might. Unleashed are clearly ready to provide Odin the sacrifice he now demands.

review by Michael Moynihan

V/A - CLINT RUIN/LYDIA LUNCH

DON'T FEAR THE REAPER

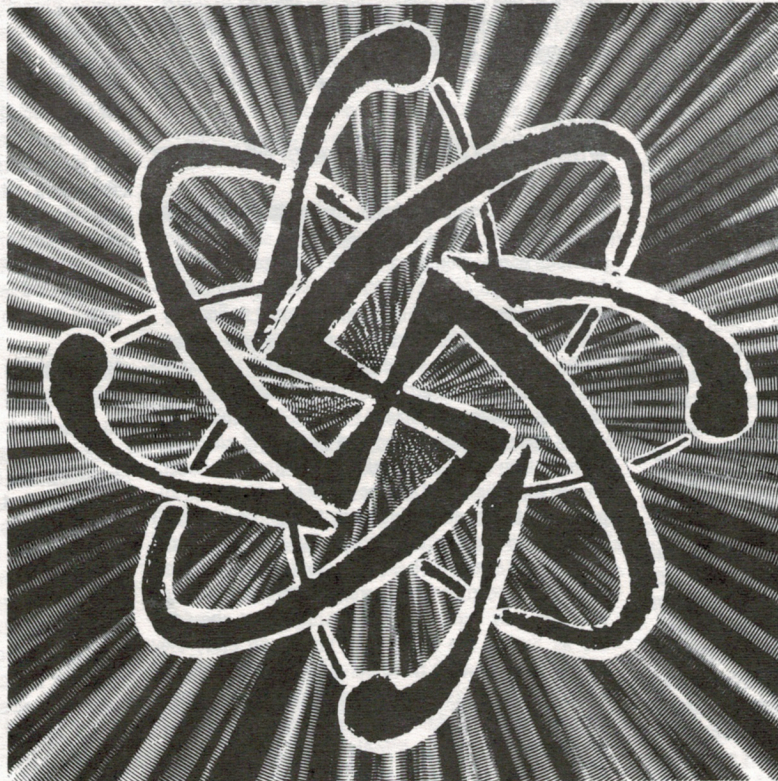
[Big Cat, U.K. Records]

Finally, I've been waiting for this since Foetus told me about it in our October 1990 interview. Was it worth the wait? Well sure, how could one ruin "Don't Fear the Reaper"? The song isn't changed too much, Lydia sings most of it with Clint's vocals haunt the background, sometimes sounding as if they are coming through a bullhorn. There's a certain metalish element with Foetus' characteristic industrial orchestra

EXPLODING HEARTS EXPLODING STARS

The Serial Art & Propagandart of GEORGE PETROS

Some knowledge was forbidden and some images were hidden until GEORGE PETROS came along. He put his head and heart on the line, disregarded the law, and destroyed the critics by publishing EXIT, one of the most influential and controversial magazines ever seen. It was a forum for extreme ideologies and inclinations, expressed as art that twisted fiction into fact and turned speculation into revelation.



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"George Petros' drawings are spirit and express much to me." — Charles Manson

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build ups. Two original songs follow, "Clinch" and "Serpentine". "Clinch" is similar to *Stinkfist's* sound, full of crashing, pounding, and yelling with a strange chorus appearing too. "Clinch" is great a song about and for capital punishment sung by Lydia Lunch. "Serpentine" is a strange, quiet, almost lounge song. "Don't Fear the Reaper" ends with another cover song, this time The Beatles - a really fuzzy, violent version of "Why Don't We Do It In The Road?" [Big Cat, U.K. Records / P.O. Box 1561 / London NW6 4SW / ENGLAND]

V/A - FROM ACROSS THIS GRAYLAND NO. 3

[Projekt]

A really good compilation of that ever-broadening brand of new wave death rock gothiness where only guitars to be found are acoustic, classical inspiration, sampling keyboards dominate, and the drums are programmed. All these songs are recorded extraordinarily well. The bands here are Attrition, Black Tape for a Blue Girl, Eden, Love Spirals Downwards, Lycia, O Yuki Conjugate, Steve Roach, Soul Whirling Somewhere, Thanatos, and Yidna Obmama. The groups that stand out the most are Black Tape for a Blue Girl and Thanatos. [Projekt / P.O. Box 1591 / Garden Grove, CA. 92642-1591 / U.S.A.]

V/A - LATEX TV OBLIVION

[Minus Habens Records]

The subtitle for this CD is United Forces of Techno. This is a collection of a wide variety of experimental hard-edge dance music with groups from England, Germany, Italy, and the U.S.A. The groups are Lassigue Bendthaus, Shock Corridor, Dominion, X4U, Blackhouse, Jouisissance, FM, Lagowski, D/Slave, Batz Without Flesh, Psyclones, It, Sigillum S, Front Line Assembly, and Dive. The exception to the dance music is Blackhouse which is rather gloomy experimental stuff. [MINUS HABENS RECORDS / via G. Fortunato / 8/N - 70125 Bari / ITALY]

V/A - PTV & WHITE STAINS

AT STOCKHOLM [Psychick Release PCP]

No hyperdelic pop here, but a long free form journey about the wonders and mysteries of the erotic universal fuck and all that PTV stuff that Genesis P-Orridge is always talking about. The background to P-Orridge's words is composed and performed by Sweden's White Stains, with tape manipulations by Alaura P-Orridge. Though there are 14 tracks listed, they are all linked as one. The music accompaniment to this erotic mysticism ranges from the melodies of music boxes to the pounding of martial drums and the flow of mysterious magical technological sounds. [Psychick Release PCP / P.O. Box 26067 / S-100 41 Stockholm / SWEDEN]

V/A - SOUND FROM HANDS

[Minus Habens Records]

Dark pounding power is summoned up here from acoustic instruments and feedback to keyboards and electronics. The music ranges from experimental noise sampling to dark '60s psychedelic rock with an experimental edge resurrected to become even darker in the '90s. The groups here from Italy, England, Ireland, Germany, and the United States are Sigillum S, Skullflower, M.T.T. (Mauro Teho Teardo), Massimo Toniutti, Grey Wolves, Pacific 231, Ramleh, Blackhouse, Nightmare Lodge, Asmus Tietchens, Phallus Dei, Cindytalk, Jouisissance, Master/Slave Relationship, and Iugula-Thor. [MINUS HABENS RECORDS / via G. Fortunato / 8/N - 70125 Bari / ITALY]

V/A - TRANS-ACTION cassette

[Divided]

The groups and persons on this cassette are Mom, Bob Black, Nomenklaturja, Belt, Grey Wolves, M. Abed, Merzbow, Hamas, Genocide Organ, Hanzel and Gretzel, Due Process, Dave Diesing, Big Fat Spic, Shock City, and K.B.H. A compilation of noise artists and other more structured underground music as well as a fractured fairy tale of a unicorn and a feminist, and a recording of a near riotist protest. Pretty good though pretty roughly recorded at parts too. [DIVIDED / P.O. Box 8302 / Chicago, Ill. 60680-8302 / U.S.A.]

V/A - TURBUND STURMWERK cassette

[Sturmgeweiht]

This nifty little boxed cassette is the latest bit of propaganda from the subversive folks at Sturmgeweiht (German for "consecrated by the Storm") who publish a magazine of the same name. Thankfully the editor, Manfred Lenz, has enough spare time to put together curious items like this compilation, in between his frequent confrontations with the Secret Police and other "democratic" represen-

ESOTERRA



ISSUE NO. 2

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tatives of censorship and oppression. With minimal materials (utilizing cardboard, styrofoam and red ribbon) Turbund Sturmwerk looks quite nice, certainly something any well-disciplined soul would like to display on his shelves.

As for the music, it's a strange assortment of widely varied contributions. Side A had been provided by none other than the Turbund itself, and is in fact the audio soundtrack for their planned "Artwert" presentation of recent work on August 20th, 1992, which was cancelled due to censor/protest. I guess certain segments of the population weren't ready for Sturmgeweiht's ideas on the "relationship between morality, aesthetics, and ideology-politics"... well, that's their loss. This portion of the tape alternates between different themes, most of a harsh electronic nature and often coupled with the voices of men of steel, ranting away in the inimitable fashion that such men are wont to do. The best part of the piece comes at the very end, when some synthetic rhythms loosely pull in other elements, most notably an inspirational sounding folkish girls choir.

Side two of the release features a selection of contributions from the Turbund's "storm brothers", leading off with a new piece by the Viennese unit Allerseele. Their song "Ernting" (named after the old pagan word for the month of August) is a pulsating theme, almost dance music but not quite - a 'technosophical' display of controlled power. Next up is Bolshevik Partizan, with a twisted collage of Heino's infamous disco version of the march "Flamme Empor!" Mixed in are other noises and some folks chanting either "Heimat!" (homeland) or else maybe "Heino!" - who knows! First Law presents a track called "Das Wunder" ("The Miracle"), which is sort of subdued compared to some of the other things on here. Equinox/Sonnenwende reveal "Dunkelpfade" ("Dark Paths") through the combination of kettle drums and electronic droning. Genocide Organ offer a few noisy songs which didn't really get me going but I'll give them credit where it's due: they probably aren't offered much publicity in Germany with a name like that. The Loki Foundation, a collective, is represented here by 4 bands: Dagda More, I.N.A.D.E., Nidhögg, and Iron Youth. Some of these contributions are sparse, some atmospheric, and some noise-filled. At this point in the tape I lose track of which song is which, unfortunately, so it's difficult to say anything specific. However all the material does seem to fit together well (maybe too well - that's probably why I got lost!). The final song on the tape is one of the best of all. By some mysterious entity called Securitate, this piece is a live recording consisting of pianist and a male singer, who are probably one and the same. It's a gloomy lament called "Untergang" ("Decline"); where this could have been recorded I've no idea, but I sure wish there was a bar around my neighborhood that one could step into and hear such "lounge music"!

Along with the tape, the box comes with some textual printed matter, all *auf Deutsch natürlich*, and a booklet with some graphics. So if you need to brush up on your German sloganeering or heroic poetry the booklet alone is a good enough reason to get this... *Unser Schwur: VERGELTUNG!* [Sturmgeweiht c/o M. Lenz / Ebrardstr. 56 / 8520 Erlangen / GERMANY] review by Michael Moynihan

V/A - WATCHING SATAN cassette

The legacy of Charles Manson

[Hypertonia World Enterprises]

Here is a strange package; a plastic 7" sleeve with a

naked cassette tape and some pretty bad graphics on paper serving for album cover; it's the friends and admirers of Charlie doing their salutations for Soul. The presentation is multi-national, and the organizer is from Norway. The cassette is 90 minutes of sound collage—predictably a mix of interviews, news blurbs, quotes, Beatles songs and other sound related to the Charles Manson phenomenon, complemented with musical tributes from artists and sympathizers of ATWA. There are some updates here, including radio reports in various Continental Languages...German, Swedish, Spanish, etc. There are out-takes from the famous video tapes and talk shows...also some quick patches from the famed Manson songs smuggled out of prison (where can you get these?). My guess is that this would be wasted on many except for those who are very focused in this direction.

As for the contributing artists, the quality varies extremely, but I suspect that the attempt was to network and get any and all artists interested in Charlie to contribute work, and weave it all together by using samples for binder. The contributions are basically of two types; there are garage-level, mostly folksy numbers—generally covers of C.M.'s famed songs from "LIE." There are some other tributes about the life and times of the Family. The other chief category is mixing of pertinent sounds with "edgy" noise...and the results are sometimes splendid and sometimes dismal. I hazard a guess that this was a forum for insiders and that (just like modern art) ya gotta read the book before it makes any sense. The line up is as follows: 1) Seedjoy (U.K.) The best thing on the whole dam album—a great cover of "Cease to Exist" (the only song Charley ever sent to the charts by selling it to the Beach Boys for a motorcycle), but made over in the "box of noise" style created by the J. & M. Chain in their album PSYCHO-CANDY. Definitely worth listening to. 2) Kevyn N. Dymond (Arcata, CA) Some tongue and cheek thing you might expect in a night club in S.F., done in Beatle-esque tunes from Sgt. Pepper style psychedelia...but this is a solo performance—one man with acoustic guitar. My problem is the focus on the evil, vicious Mr. Manson and the murders, and anybody with a clue will figure this energy fails in recognition. 3) Charles Rice Goff III (Oakland, CA) I found this to be a very unfunny cover of the famous song "Garbage Dump." The distorted guitar and caterwauling pale in comparison with the original. 4) Abrahadabba (Italy) If you like Italian Punk (God help you), you will probably like this noisy, angst ridden song "Helter Skelter"... I had a hard time figuring if this is supposed to be a cover or just obnoxious noise with the words "Helter Skelter" repeated now and then for effect. 5) Sinister Attraction (PA, gee, there are many PA offerings herein) The song is called "Social Distortion" and is a relief after the preceding tracks. This is a longer mix of noise and sounds...probably emulating the Beatles Revolution #9. Thought provoking. 6) Hope Organ (PA) A cover of a song by the traitors, Posten and Watkins, who totally sold out the family; the flavor of their songs on this album is fairly faithful to the originals...but not as strong and strange...besides, who wants to emulate traitors? Besides I scrawled the notes "nasty and geeky" besides their songs when I first took notes. 7) Anton Balsam (Norway) This is strange..."Free Charles Manson" which I feel I must recommend. Although there is a world-beat influence here, the Northern European style makes it stylish...like some hip alkalaseltzer commercial, with (shamefully) a reggae type doggedness about it. Generally, it has merit.

Charles would approve of its folkishness. 8) Squidbilly (etc) (MI) This was listenable; more folksy stuff with a little more blues/jazz tinge. It is another cover of an original Soul Tune. Really had an original S.F. acid rock sound. Not offensive at all. 9) Neither/Neither World (S.F.) Very entertaining...twin female vocals with a haunting quality...and an idea. A bit sad; song about trees. I could imagine Red and Blue singing this one. Definitely folksy stuff reminding me of Salem 66. 10) ZBZ (Norway) Mildly amusing cover of Beatles song "Happiness is a Warm Gun," which is a mix of noise and pertinent out-takes from interviews, etc. The angst-filled background reminded me of whale songs—and the dialogue was well chosen. 11) A.A. Experience (U.K.) This is a folksy rendition of Charley's song, "Sick City" that sounded garage generated; I hasten to add that this cover is in no way comparable to the original...again...these folks are too whiney; can't imagine these people as being ATWA warriors. 12) Bill Jones Show OH) Another silly, slowed down, masked, noisy mix with not much merit...lacks real grit. I could probably put up with this form of music as simple background, but I don't see any fire-works going off here. 13) Plastic Eye Miracle (OH) This I liked; Mr. Charley's Birthday. These folks at least wrote their own. It is def folksy...slow song with not much but bells for instruments. Also Beatle-esque. Mr. Manson would nod in approval. 14) Geoff K. Alexander (San Jose) How could this happen? Solo person with no trained voice sings original Manson song without instrumental accompaniment...totally without merit...should be stricken. -Side Two- 1) G.G. Allen (IL) Really dumb...sloppy "thrashed" version of "Garbage Dump" that attempts to be funny, distorted guitars and all. I felt that I wanted more than frolic and clowning, considering the subject. 2) Las Animas (MEX) Hmmm...the Souls...doing a long noise piece with background stuff sounding like gulls and other birds...along with the predicted patches of interview, monologue from Soul; the whole thing reminded me of Alfred Hitchcock's "The Birds" which kinda makes sense, when you think about it. 3) Arnold Incorporated (UK) Booo Hissss...Some formulated Pro-Charlie piece that sounds like the goddam Clash or maybe Angelic Upstarts gone awry; wanna-be world beat. Do they know who Charley is? 4) Dr. Maya (UK) A better attempt at noise here. A very monotone "beep-beep" organ sound with very dry lyrical offering. A little funny, and at least not offensive. 5) Anus Presley (Denmark) I found this to be one of the spicier numbers on the tape. Reminds me of itchy Acid House number based on Manson Interview type noise, but ducked into an angst-ridden edge-zone dance music number. I liked. 6) David Barnes (PA) Here is an actual cover of the Beatles' "Helter Skelter" with a grunge sound, and other mixedness about it; I found some merit here. 7) Lord Litter (German) "Charlie, this is Sharon"...I was disappointed that our Deutschen brethren couldn't offer more. This was another Alka Seltzer commercial...attempt to be humorous. Too bad. 8) Apostles (UK) Finally some artists! These are slightly roughed up versions of real Charles songs...with distortional guitar work...but these really reflect the guts of the Soul Movement. "Eyes of the Dreamer" is a beautiful song anyway you look at it. Also covered here is the gentle anthem "Never Say Never to Always." Really nice work. 9) Hope Organ...more traitor music, done well enough, but still traitorish. Charlie will gitcha... 10) Seedjoy do covers of "Garbage Dump" and "Arkansas" which still pale by comparison to the originals. Musician I talk to

really doubts the musical merit of Charlie's originals...but I disagree...give the real thing a listen and consider the times and who was doing what.

Generally, by the third time I listened to this tape, I was more favorably disposed...when it just was background noise. For those who are interested in this genre...the samples are totally recognizable. Also provided is information for more related materials, including 19 more "Manson tapes." Hopefully no offense is taken by the artists offering their best...just kiddin, guys. [Hypertonia World Enterprises / J.R. Bruun / P.O. Box 4307 Nygardstangen / N-5028 Bergen / NORWAY]

review by Bruce McKeeman

VASILISK

ACQUA LP [Musica Maxima Magnetica]

There's a beautiful start here with the song "Thorn" with classical guitar almost like a harpsichord with a chorus behind it. The dark instrumental nature of this record continues with the use of flute, percussion, and Adean-like music, but mixed with the hum of synthesizers and a drum that sounds somewhat tribal, but mostly played in a western way. The reverse happens too. Somehow Vasilisk manage to mix the best of various tribal folk instruments and music from completely different continents into something quite stirring. This could be called true One World Music more than any World Beat music with that genre's hyped-up jungle beats. Vasilisk actually slip in music from the Western Hemisphere with it's Gregorian chants and wide range of instrumentation from violin to guitar, elements forgotten by the One World beat craze (that worship of Southern Hemisphere, really almost only African and South American). At times even an industrial atmosphere appears with synthesizer screams and hisses on the song "Aphasia" and the powerful keyboard work on the end of "Acqua". [Musica Maxima Magnetica c/o Luciano Dari / C.P. 2280-50100 Firenze / ITALY]

VASILISK

LIBERATION AND ECSTASY

[Musica Maxima Magnetica]

This is a compilation of Vasilisk's works from the releases *Whirling Dervishes*, *Mkwaju*, and *Acqua*. About half the songs are re-mixes. The music is more ambient and a bit darker than their present works. Though the use of ethnic instruments is here, from South America to Arabia to Tibet, there are also some more experimental almost "industrial" pieces here as well. I won't spend time here praising their sound again, just look at the review above. [Musica Maxima Magnetica c/o Luciano Dari / C.P. 2280-50100 Firenze / ITALY]

VOICES OF DESTRUCTION

STEAMROLLER TACTICS FOR FUN AND PROFIT [Cleopatra Records]

Starts out pretty good, but then gets a little bit eclectic. The dark industrial disco is pretty good, but the attempts at speed metal with keyboards and drum machine just don't work - period! The vocals do leave something to be desired in my mind. They seem uninspired and over-dramatic, and are really juvenile. The almost marching beat of drums, to a calliope and ominous hum of the keyboards with strange metal intrusions on many of these songs is entertaining, though when it appears on every song it gets contrived and lazy. Over all it's pretty good though. I think



WHITE STAINS

DREAMS SHALL FLESH [Psychick Release PCP]

Get ready for some real fun. I've been listening to this release over and over again. It's a hard to describe the mix that makes this stuff up. There's a really palatable pop presence on here that makes this stuff very catchy and listenable, but the variation and experimentation of the instrumentation makes the music go beyond just plain pop. This is hyperdelic (in a way Psychick TV never has been) with it's hard '60s guitar at points as well as its always innovative changes in the progression of rhythms and beats. Then there's the lyrics - some really, really great stuff expressing both a joy with the world of nature and its universal order, and a disgust with mankind as well. And it surely doesn't hurt to have the occasional back up vocals of one Maria Wunsche - what can I say, Teutonic babe vocals are a weakness of mine - one of the reasons I like some of Leather Nun's more recent works! Also of interest to some of those out there I'm sure is the appearance of Anton LaVey doing "The Satanic Hambo" (it sounds like an organ version of "Buffalo Girls Sing This Song") and The Hafler Trio's does "Burning Flame of Comfort" which includes the 17th and 18th enochian keys. The back of the CD is hilarious, it looks like a still from some strange porno flick or nudist film from the 1940s! [Psychick Release PCP / P.O. Box 26067 / S-100 41 Stockholm / SWEDEN]

a little more of a sophisticated approach might led to better results. [Cleopatra / 8726 Sepulveda, Ste. D-82 / Los Angeles, CA. 90045 / U.S.A. distributed by Caroline]

WHITEHOUSE

TWICE IS NOT ENOUGH [Susan Lawly]

The mighty Whitehouse, who still manage to render almost all other forms of "aggressive" music tame, strike again, finally issuing an album of new studio material. Behind a simple line art cover illustration by Trevor Brown and a cryptic title (both of which will leave all but the most perceptive Chuck Traynor fans clueless), lies a droning wall of stormtrooper electronics intended to keep the slaves in their places. The

opener "To Die" manages to wax philosophically a bit before the masters of the overviolence inexplicably pull the plug on the song just as it's picking up steam. But that's their prerogative, since of course you, the listener, are entirely at their disposal. By the third number, "Fanatics", things are already in high gear as the beating begins. But you just keep on losing babe, so on it goes... with the odds always stacked in their favor, you could be paying the house back forever. And I don't think mercy pleas will cut it as bargaining chips on this playing board - in fact just the opposite. Let the games begin!

review by Michael Moynihan

WHITE STAINS

THE SOMEWHAT LOST HORIZON

[Psychick Release PCP]

This is a collection of soundtracks to short films made by the members of White Stains. A lot of the pieces are thus based in an atmospheric level. "Soft Explosion" the first track opens up with a quiet xylophone mixing into a strange quiet playing beats. The second track, which gives this release its name begins with an orchestral opening of sorts with strange intrusions like wind chimes and xylophones played underwater reminiscent of some early Coil which once again goes into an orchestral aside and back to the underwater sounds eventually broken up by noisy somewhat funky bass guitar work. "Nela Chela" is constructed from dark electronic pulsing and buzzes with choral intrusions half through. Continuing to describe each song would be excessive and long, but the descriptions above should let you in on the successful experimental nature of these soundtracks. The packaging for this CD is different too, a cardboard pocketbook size setup that besides holding the CD also holds a full color poster. [Psychick Release PCP / P.O. Box 26067 / S-100 41 Stockholm / SWEDEN]

DAVID WILLIAMS

IN SICKNESS AND IN SICKNESS cassette

We live in a world where any weird horrible or bizarre thing you can think of has probably already been done or is happening right now. I just read about a man who for a sexual thrill would put on a bullet proof vest and then shoot himself. After having to remove more and more layers of protection to get the desired results he finally looked into psychiatric help after putting several bullets through himself. This type of thing would only be reported on a slow newsday in the world of David Williams, all to the brooding sounds of keyboards. The songs of David Williams are filled with such stories of sexual angst and desires and more. The music is something out of the gloomy new wave dance scene of the late '80s but with a deep resonance of classical sensibilities too. Part of the perverse enjoyment of listening to this is the deciphering the lyrics: Here are a few I've discovered, in no particular order. "I long to lick the tender wounds of your leprosy", "Drink my blood and save yourself, We are poison for each other", "... stabbed my Jewish therapist with a German army knife", "... shave our headless bodies in a religious experience, oh forgive me, I meant to say experiment". [David Williams / 1531 South Broad Street, 2A / Philadelphia, PA. 19147 / U.S.A.]

X4U

THE NEW PANGERMANISM mini LP

[Minus Habens Records]

The New Pangermanism is full of pounding, persistent dance tracks that are really pretty good. I can't really say anything that will show how this stands out from other dance stuff except perhaps that it is stripped down to the bare essentials - creating a stronger beast. [MINUS HABENS RECORDS / via G. Fortunato / 8/N - 70125 Bari / ITALY]

PRINT

AESTHETICS Issue No. 3 Winter-Spring 1992

The contents of this issue are brief articles on The Pledic Foundation, Death Culture, Chambrefantombe,

Bellas Artes, Glod, Chuck Collison of Premature Ejaculations, Gregorian George, Black Dahlia, Crashback, Cathedral, December Flowers, This Great Religion, poetry, music reviews, and show reviews of Siouxsie and the Banshees, Shadow Project, Peter Murphy, and The Cure. This is one of a crop of several underground gothic magazines that are around and about these days. The people behind this could do themselves a great favor if they were a bit neater. The use of scanned photos and typewriter text for the most part can be excused if a little more care and sometime was spent in layout the magazine (Q: If they have access to a computer to scan in photos, why not use it to type set?). The contents are mostly sent in by individuals not done over by the magazine's staff itself so there is a very disjointed look to the magazine, as well as it's contents. 44pgs, 8½ by 11. U.S.A. \$3 / Foreign \$6 IMOs only. Make all payments out to Carlos Enriques. [Aesthetics / 282 4th St. / Jersey City, N.J. 07302 / U.S.A.]

AORTA 9, 10, & 11

AORTA 9 Karl Maria Willgut's *Calendar Poems* - This is of AORTA concerns a brief tale of Karl Maria Willgut, SS Rune Initiate, and 12 poems he wrote in 1937 dedicated to the mysteries of each month of the year. The majority of this booklet is given over to these poems in the original German and in English translations. 20pgs, 4½ by 5.

AORTA 10 DAS BLAUE LICHT - *The Blue Light* is one of the only films German film maker Leni Riefenstahl got to complete. In the '30s she started making films after a successful career as a dancer and actress. The Nazis asked her to film a documentary of their 1934 Nuremberg rally, she ended up creating one of the most controversial films of the Twentieth century. Kadmon's story of Leni Riefenstahl's *The Blue Light* is the story of really the only film of her own besides documentaries that she got to finish before she was blackballed by the entire international film community after the war for *Triumph of the Will*. *The Blue Light* is a mystical lunar fairy tale filmed in 1932. The story is a personal fairy tale as is this issue of Aorta is. This issue tells of Kadmon's obsession with the film, its creation, and the tale it tells of how the beauty of the world and nature are challenged and most often destroyed by mankind's small minds and immense greed. 20pgs, 4½ by 5.

AORTA 11 MONTSEGUR - Montsegur is the castle most often connected with The Holy Grail by 20th century German occultists. Kadmon here tells of his personally religious pilgrimage to the castle interspersed with the fictional tale of the heretic Catharic sect and their battle against the Catholic Church at Montsegur in 1443. 20pgs, 4½ by 5.

All AORTAs are in both German and English. Payment via Postal Money Order or cash in a registered letter to G. Petak. [G. Petak / Enenkelstr / 7/12 A-1160 Wein / AUSTRIA]

THE BLACK FLAME Vol.3, Numbers 3 & 4 Fall/Winter XXVI 1991

This is a double issue of the International Forum of the Church of Satan, it's new format. This issues contents are as follows: a Politically Incorrect Manifesto by Anton LaVey, the phenomena of new "Church of Satan's" by Blanche Barton, Thoughts on Grottos, reviews of books, magazines, CDs, and movies, the properties of home brewed beer, "Satanic Self-Defense" an article on guns, an article on Richard Strauss by Peter H. Gilmore, David Duke, Ritual

equipment, Satanic poetry, and more. \$5 in the U.S. to Hell's Kitchen Productions, Inc. I believe this issue is sold out, but I'm not sure so if you've seen a copy of The Black Flame and liked it perhaps you should subscribe because they are always sold out quickly. 42pgs, 8½ by 11. [The Black Flame / P.O. Box 499 / Radio City Station / New York, NY 10101-0499 / U.S.A.]

CHAOS INTERNATIONAL Issue No. 12

Chaos International is a serious underground intellectual occult magazine based in Chaos Magic. The contents of this issue includes articles on Cyber Magic, Loki, the Karma Kulture Krisis, the Living Earth, the magical properties of the number eight by Bernard King, Nietzsche and Chaos, the elitist nature of magick, and two articles by the prophet of Chaos Magick Peter Carroll on Chaoist Metaphysics and Wierd Science as well as book reviews, and brief reviews of music and magazines. £2.95 UK/Europe £4 Australia. UK bank checks, Eurochecks, Sterling M.O.s or cash sterling to Chaos International. To order in the U.S. and escape all those postage and exchange costs send 48pgs, 8 by 11¼. [Chaos International / BM Sorcery / London WC1N 3XX / ENGLAND]

THE CONTINUING CLAN Volume 1 Issue 3

This is a newsletter (and quite a big one at that) by an Odinist community back East affiliated with the Asatru Alliance. The contents of this issue concern circumcision and its effects on the mind of the baby boys that is subjected to it, and the influence it has on sex to the adult male. Other articles are on folkways, customs, and lore associated with the universal column Irmenal associated with the Tyr rune, Norwegian sculptor Gustav Vigeland, poems about the birth by new mothers, and a letter section with communications with Asatru associates, allies, and those interested in learning more about their ancestral culture. The next issue due out in November which will be reduced in size will be on the subject of Death. There's no set price that I could find so if you're interested send three or four dollars. 34pgs, 8½ by 11. [Dept: C.C. / Taproot Publications / P.O. Box 197 / Washington Island, WI. 54246-0197 / U.S.A.]

C.O.W.A.N. COMMUNIQUÉ 41 & 42

Communiqué 41 *The Golden and the Garish* - the Occult Power of Kitsch, the title of Communiqué 41 pretty much tells its own story.

Communiqué 42 *Chimera Obscura* - This communiqué's title speaks of its disgusts with humanity and its rejection of it as well as C.O.W.A.N.s desire to have nothing to do with it all. If you're interested in the Church of War's pamphlets, which range from one page messages to several page booklets, send them a couple of dollars. [C.O.W.A.N. / P.O. Box 15 / Altadena, CA. 91003 / U.S.A.]

ELECTRIC SHOCK TREATMENT 3 Summer 1992

Dedicated mostly to avant garde and experimental music, the contents for this issue are: Steve Reich, The State, Negativland, Front Line Assembly, Contrastate, a Zoviet France discography, as well as magazine and music reviews. 55pgs, 8 by 11¼. £1.50 UK, £2 elsewhere IMOs, cash, checks drawn on a UK bank or U.S. cash \$4 should be sent to Brian Duguid. [Electric Shock Treatment / 35 Fordington Avenue / Winchester SO22 5AN / ENGLAND]

ESOTERRA Sept. 1992 No. 2

The contents for this issue are as follows: An article on weird sex cults by Adam Parfrey, an interview with Adam Parfrey, Three esoteric images by English artist David Grimbleby, an introduction to the Esoteric Order Of Dragon that deals with connections between the occult and H. P. Lovecraft, some poems concerning this order and an analytical piece by one of its members on Lovecraft's story *The White Ship*, and finally an interview with John Zewizz of Sleep Chamber. Esoterra is always a well done, well put together magazine but I always feel its a little lacking in vision. Perhaps its because the magazine is so small yet they want a fair amount of money for it. I have a feeling that on the outside of this magazine everything looks nice, but there's not much flesh or muscle. 5 1/2 by 8 1/4, 40pgs. Regular cover: \$5, silk screened cover limited edition of 100: \$7. Payments in American dollars only, add one dollar per book for postage (outside the U.S. add three dollars). [Esoterra / 2116 Guadalupe, #114 / Austin, Texas 78705 / U.S.A.]

EXPLODING STARS, EXPLODING HEARTS

The Serial Art & Propaganda Art of George Petros

This book is a collection of art by George Petros from EXIT magazine. The work traverses the realms and aesthetics of the art of the insane, collage, photo montage, cartoons, and primitive/untrained art. The Nazi's had a word for this type of art - Degenerate! One can see the roots of this work in such artists as George Grotz with his hard ugly criticism of the bougie and the military in post W.W.I. Germany to Andy Warhol with his repetition of images from the pop world and his wallowing in the uglier, seamier side of life. There's an obsession with many culturally offensive topics and images from Hitler and Manson, S&M and Bondage & Discipline to child pornography and massmurder. Though one can see a bit of a reverent approach to the topics, Petros' approach overall is quite irreverent, taking his cues from the Avant Garde, Dadaism, Pop Art, and Punk. One could really call this art a true child of New York, or perhaps a victim? 96pgs 11 by 14. ISBN 1-881875-00-8 ©1992. Norman Gosney, New York, Tokyo, Bristol. [Norman Gosney / 208 W. 23rd / NYC. NY. 10011 / U.S.A.]

FENRIS WOLF 1 & 2

Issue One - This first issue of *The Fenris Wolf* contains articles and interviews to interest all you T.O.P.Y. folks out there. The contents are as follows: an interview with Genesis P-Orridge, an article by William S. Burroughs on sedative drugs vs. consciousness expanding drugs, an article by Anton LaVey reprinted from *The Cloven Hoof* on evangelists vs. the new god T.V., Christian Conspiracies, Television Magick, an article on Kenneth Anger, the phenomena of dreams with a reprint of an article by Helgi Pjeturss, a Scandinavian dream research, and Jane Mansfield - Satanist. 43pgs, 8 1/2 by 11 1/4.

Issue Two - This issue of *The Fenris Wolf* has several changes in format, a huge increase in length and a decrease in page size and a lack of graphics that is sorely missed. The contents of issue two has a slant somewhat more to Satanism to the usual T.O.P.Y. fare. There are articles by both Anton LaVey and Genesis P-Orridge. The rest of the magazine has article to interest those into T.O.P.Y. occulture from the artistic elements of pornography or their lack of them and an interview with Kenneth Anger. ISBN 91-88072-02-9 103pgs, 5 1/4 by 8 1/2.

[Psychick Releases PCP / P.O. Box 26067 / S-10041 Stockholm / SWEDEN]

FLIPSIDE Number 79 and 80

FLIPSIDE Number 79 July/August 1992 - The contents of this issue contain an essay by Babyland which might interest some of you, an article on The Kennedy Assassination, the secret weapons of a war on society, and several pages of recipes for different explosive devices. The rest is pretty much Flipside's usual contents - whatever punk band have popped up or toured through Southern California recently. 8 1/2 by 11.

FLIPSIDE Number 80 October/November 1992 - Of interest in this issue are interviews with The Society For The Eradication Of Television, Front Line Assembly, and an article on The Ozone Hoax. 8 1/2 by 11. U.S. \$2.50 / Canada/Mexico \$3 / Europe/Asia \$4 / Australia/Japan \$5. [Flipside / P.O. Box 60790 / Pasadena, CA. 91116 / U.S.A.]

HAMMER AGAINST CROSS ISSUE 1 & SPECIAL ISSUE

ISSUE 1: The contents for this interesting little magazine is an article on the Icelandic sculptor Einar Jonsson (1874-1954) as well as an interview with Current 93 and news and information on such groups as Death In June, Sol Invictus, and Magical Lantern Cycle. 12pgs, 4 1/4 by 11.

SPECIAL ISSUE: The contents for this special issue besides the news section are interviews with Death In June and Sol Invictus. If you can read French I'd look into this magazine if you like the topics already mentioned, they seem to be its editor's obsession. The title and logo is great, as you can read the title above I'll describe the logo: a picture of several old Norse charms, including a Thor's hammer. 12pgs, 4 1/4 by 11.

The cost for individual issues is 10,000 F.F. Port Paid. Write for how to get this in your own country. [Tabone J.P. / Poste Restante / 31000 Toulouse R.P. / FRANCE]

THE HERETIC July 1992 C.I. No. 1

This is a combination of *The Realist* and *The Watcher* two New Zealand newsletters. To describe them in mass media terms, a good label would be to call them Satano-Fascist newsletters. The contents for this, the first issue of *The Heretic* are as follows: an article on Self Overcoming - a pagan approach to the achievement of Nietzsche's "superman", an essay on the purpose of society, the stupidity of christian Nazis - or should we say identity christians, some reviews and news about the Pan Pagan Pacific Alliance, poems, and the first part of an article "Adamite and Cainite". 16pgs, 5 1/4 by 8 1/2. [The Heretic / P.O. Box 38-262 / Petne, Wellington / NEW ZEALAND]

INDUSTRIAL NATION

ISSUE 5: This magazine has grown by leaps and bounds. This issues contents are: Front Line Assembly, Chem Lab, Nitzer Ebb, Skinny Puppy, some fiction and reviews. 62pgs, 5 1/2 by 8 1/2.

ISSUE 6: This issues contents are: The Shadow Project, Controlled Bleeding, Tool & Die, Final Cut, Chris Connelly, Chem Lab Pt. 2, Vampire Rodents, Attrition, some fiction, scene reports and reviews. I can't think of any other magazine that seriously and consistently covers this realm of industrial/dance music except for this magazine. If bands of the type mentioned above are what you're into then I think

Industrial Nation will entertain and inform you, so take a look at it. 107pgs, 5 1/2 by 8 1/2. [Industrial Nation / 114 1/2 E. College St. #16 / Iowa City, Iowa 52240 / U.S.A.]

ISOLATION 10 August/September 1992

This is another one of those underground gothic magazines floating around, though just a bit neater than some of the other ones I've seen. The contents for this issue are: Alien Sex Fiend, Missed In Diary, Shamefaces, Shark Taboo, Spirits In Torment, a Cure live show review, music reviews, poetry, and video horror movie reviews. 20pgs, 8 1/2 by 11. Single issues U.S. \$3 Foreign \$4. Checks and M.O.s payable to N.T. Linscheid. [Isolation / P.O. Box 9458 / Fresno, CA. 93792-9458 / U.S.A.]

LIBER DIABOLUS

This is a 60 page xerox booklet to the ideas and concepts behind New Zealand's Order of the Left-Hand Path. This "Book of Shadows" contains the creed, covenant, and rites of the O.L.H.P. The ideas and chapters of this booklet range from Nietzsche and LaVey to Norse Mythology and Kali. The Order of the Left-Hand Path's ideas are expressed in *The Heretic*, though *The Heretic* is not credited as an official newsletter. 60pgs, 5 1/4 by 8 1/4. [O.L.H.P. / P.O. Box 38-262 / Petne, Wellington / NEW ZEALAND]

LIBER NULL & PSYCHONAUT an introduction to Chaos Magic by Peter J. Carroll

Liber Null & Psychonaut doesn't necessarily synthesize or mix different magical traditions, but acknowledges each's power and suggests individuals work with whatever framework produces for them the most effective results. Chaos magick is not afraid of the darkside or left-hand path, it even dedicates half the book to it. Peter Carroll uses the language and diagrams from the realm of science and physics to the purposes of Magick. 214pgs, 6 by 9. ISBN 0-87728-639-6 ©1987 Peter J. Carroll [Samuel Weiser, Inc. / Box 612 / York Beach, Maine 03910 / U.S.A.]

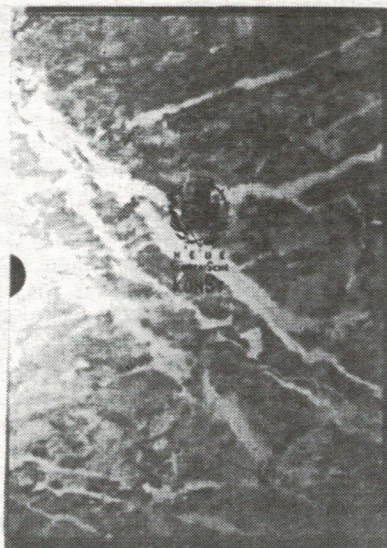
PRIMAL CHAOS 1 & 2

ISSUE 1 Sept. 1991: The contents for issue one of this San Francisco fanzine are essays on Nietzsche and Inequality, poems, and illustrated occultic dictionary of two pages, as well as two pages called Odin's Corner with information on Freya and Thor as well as instructions on how to brew your own mead as well as make your own drinking horn. 14pgs, 8 1/2 by 11.

ISSUE 2 March 1992: The contents for this issue has an interview with Monte Cazazza and Michelle Handermann as well as an article on De Sade, man as animal, lycanthropic rituals, and the magicians dictionary and Odin's Corner again. 15pgs, 8 1/2 by 11.

ISSUE 4 October 1992: This issue has an interview with Peter Carroll, author of the Chaos Magic book *Liber Null & Psychonaut*, an article on Carl Jung, an article on Countess Bathory and an article on modern day monsters as well as the usual contents of the magazine as mentioned in the above reviews. 29pgs, 8 1/2 by 11.

I have no problem at all with the contents of either of these issues, but the way they're approached is horribly simplistic and anyone with even a slight interest in them I'm sure knows everything that will be mentioned in *Primal Chaos*, or has seen the books the said topics have been plagiarized from. I don't



IMITATION, INSPIRATION, OR SOMETHING COMPLETELY DIFFERENT?

a review of the book
NEUE SLOWENISCHE KUNST

by Robert Ward

Slovenian, the ideological art of both National Socialism and Communism, and the divisions between fine art, commercial art, religious art, and perhaps their most accomplished realm, performance art, for how else could one view the NSK's accomplishments when looking at how their most public arm, the music group Laibach, has affected the western media these past few years.

The graphic image created by the NSK for Laibach has been mistakenly associated with Nazism because of their use of images from The Third Reich in their collages for posters and album covers. Collage first off has for the most part originated and been used almost strictly by such avant garde art movements as Cubism, Dadaism and Pop Art, as well as a lot of Communist art. Much of the perceived "Nazi" elements associated with Laibach's visual image have their origins in communist anti-Nazi propaganda. The most notable of these are by the German communist John Heartfield who's axe swastika is used in the center of the NSK's logo/crest. It has also been used by some neo-nazi groups in the early 90's. This speaks to the inherent power of the images of fascism, that even

when used, abused, or ridiculed they can, and often are still perceived as in support of their original purpose even though they were used for entirely different reasons.

The NSK's graphics are just as strong, though they face subversion from a completely different place. What subverts the NSK's images are their own words, the text of this book and it's only weakness. These aren't texts in the usual art book sense, but are proclamations, manifestos, communiqués, interviews, etc. from the NSK. A couple of the texts are strong and effective and worth reading, but for the most part they

come off as a bunch of confused pseudo political/theological theoretical mumbo jumbo and gobbledy gook. This isn't so much a problem though, because after all who buys art books for their texts - I never have!

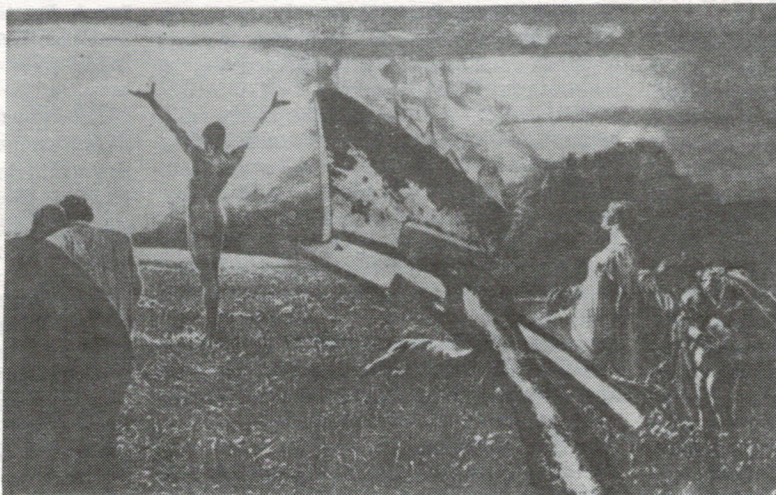
As an documentary book about an art movement this book could stand some independent analysis of the NSK and it's media image, but since that isn't what this book is one needs to look at it differently. This book is the NSK's own public documentation of their works in graphics and text and is thus a piece of their art itself. With this under consideration one can appreciate this book all the more for it's in-depth presentation of the NSK's work. The only thing I would suggest is since the NSK is not limited to just graphics, perhaps an audio and video document of the NSK is in order. It's quite amazing that this book came out while the NSK's hope for their folk has tumbled into chaos and become desecrated by the reality of their peoples actions. 288pgs ISBN 1-878923-05-6. ©1991 AMOK Books Los Angeles in joint venture with Graficki zavod Hrvatske, Zagreb. ■

NEUE SLOWENISCHE KUNST first edition of 3000 copies

Can a group of some 12 people constitute an art movement? Well, the Renaissance was really only centered in one city, so why not? The fact that the Neue Slowenische Kunst works as a collective lends them the strength to strive towards such lofty goals as a rebirth of the Slovakian spirit through art. Much of the art of the Renaissance was created collectively and Andy Warhol's factory followed this method too. Dwelling in a cultural/racial realm between Germany and Slovenia and the political world of totalitarianism, capitalism and socialism, the NSK express a blending of these influences that their folk apparently can not do.

This book covers in pictures and proclamations the work of the NSK in all it's parts - music, art, architecture, video and film by the musician's group Laibach, the artist's group Irwin, the theatrical groups The Scipion Nasice Sisters Theater and The Cosmokinetic Theater "Red Pilot" as well as the Department of Pure and Applied Philosophy and New Collectivism. Each of these groups and medias have their own sections in the book.

The origins, or at least basis of the NSK's art is an avant garde approach to folk art, both German and



Above left: Mixed technique "Resurrection(y)", 170" x 276", very similar in style to those done in the 30s by both Nazis and communists. Left: The mixed technique work "Malevich Between Two Wars" 1984, 22" x 32", a combination of the "Nazi" artworks pictured on the opposite page.



ART OF THE THIRD REICH

by Peter Adam

Art and politics are two topics one doesn't talk about in polite company just as race and religion are, so you're in real trouble when you combine two of the aforementioned topics! The book *Art of the Third Reich* does just this, talking about the politics behind the art of the Third Reich.

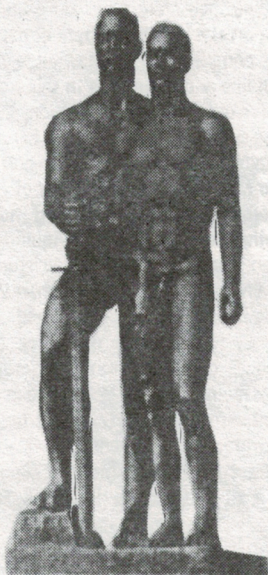
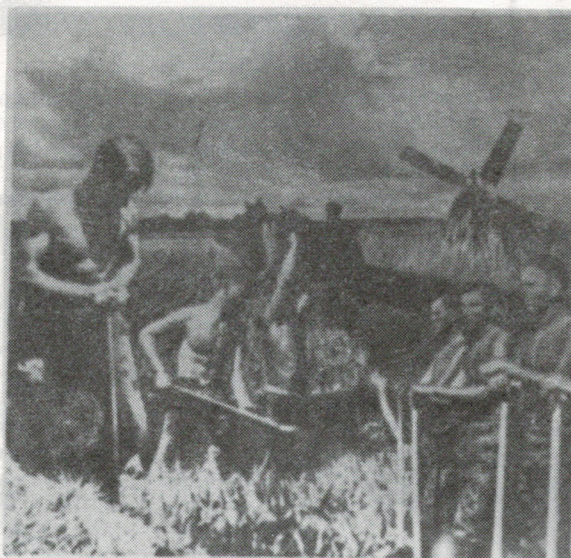
The Art of The Third Reich cannot simply be shoved in a convenient little box and condemned as has been done to the politics of "Nazi Germany". There is no onetype of art that can be classified as that of the Third Reich. It is more the attitude, subject matter, reasoning behind, and a person's perceptions of the art rather than a particular media that makes "Nazi Art". The art is of portraits, posters, advertising, sculptor, architecture — really almost every visual and graphic pursuit sanctioned, supported, accepted, or attempted by the Nazis.

This book, *Art of the Third Reich*, is based on a television series made for the BBC in 1988 by Peter Adam who grew up in Hitler era Berlin. He wrote this book as well as compiled the extraordinary quantity and quality as well as range of photos here, some 321 illustrations including 33 color plates. There are no other books that I know of in English that even come close to the quantity, much less quality of the photos that this book does. Many of the works pictured here have not been seen since The Third Reich. The art of The Third Reich has faced the same banishment from the world as has the National

CAN ART REALLY BE EVIL?

a review of the book ART OF THE THIRD REICH by Robert Ward

*Since we were reviewing the book **Neue Slowenische Kunst** this issue we thought a review of a book on some of the art that the NSK's work has been compared to and inspired by would be in order. The art of the NSK has also be inspired by the religious and folk art of Eastern Europe and the photomontages of communist artist John Heartfield, but there was no room to review books on all these. - RW*



Above, middle of the page: The magazine cover "Nazi" collage "Work, Freedom, Bread". Above: "The Red Necklace" by Sepp Hiltz. Left: George Kolbe's Commemorative memorial, Stralsund. 1935

Socialist ideology and state that encouraged it. One has to wonder if art itself can be "bad" or "evil", especially when one considers the way this art has been treated even now, 60 years after its creation. Not all of the art appreciated by the Nazi elite was created or inspired by Nazism. If the art created by the Nazis is condemned does that mean the art they liked and that inspired them should be condemned too? The Nazis were very kind to the art and artists they approved of. Should the art that the Nazis liked, that was created in the century before their rule and centuries before them be condemned too simply because it inspired them? If one condemns one, one condemns the other too. Both are condemned if one really looks at the reaction much German or Germanic art and culture receives even to this day.

As I said in the NSK review before this, this is an art book and it's main focus is art. If your looking for an answer to the questions above or a book that condemns the ideas behind this wide range of art, you won't find it here till the last mandatory condemnation chapter at the very end. There is of course a certain attitude, scholarly and socially correct towards the ideas and origins of the "Nazi art" here, but it is quite sedate until the last chapter.

The one weakness of this book comes from the problems it tries to conquer. Because of the sheer amount of Art it covers, and the censorship The Third Reich faces, there is little room to cover individual artists. There is more information and books about the art the Nazis disliked and banned than the art they liked and created. It's funny, one might say the Nazis are facing the same situation the

Nazis put what they considered "degenerate art" through. this would be true though. The Nazis put on an art show in 1937 completely of the artists they despised. Does anyone see a show of Nazi art being put on today? Not without a lot of protest, that's for sure. Maybe when Jesse Helms puts on a show of Robert Mapplethorpe we'll be close to this happening. Till then you'll have to get this book, or go to the Pentagon.

Or, didn't you know there's Nazi art hanging on General's walls in the Pentagon? Such are the spoils of war. 332pgs 321 pages including 33 color plates ISBN 0-8109-1912-5 ©1992 Harry N. Abrams, Inc., Publishers, New York. ■

know if this has changed, I know there's a third issue out. There are little glimpses of individuality here, perhaps they'll show through in future issues. Maybe if you have no good libraries or bookstores near you this magazine will do you some good. [Chaos Creations / 1072 Folsom St. #388 / S.F., CA. 94103 / U.S.A.]

THE REALIST April 1992 CE No. 52

I think this is the last issue of this newsletter, the *Journal of the Faustian Society*. It has now been incorporated into *The Heretic* along with *The Watcher*. This issue includes articles of a Satanic/Nietzschean outlook on Russian Nationalism, an essay "The Nobility of the Strong", an Anarcho-Folkish dialectic about the weakness of both traditional anarchists and rightwingers connected with the ideas of Pierre Joseph Proudhon, and finally an article on the law of retribution - Lex Talionis. 8pgs, 5¼ by 8¼. [The Realist / P.O. Box 38-262 / Petne, Wellington / NEW ZEALAND]

THE SCORPION Issue No. 13 Winter 89/91

This is a magazine for all you intellectual, environmental, anti-christian fascists out there. The contents for this issue are on the Parsees, Rene Guenon a French Theosophist, Croatia, Oswald Spengler, Konrad Lorenz, and so on. A bit wordy for me, but I know several people who swear by this magazine. The cover prices are 2.50 in England, \$7 in the United States, 25F in France, and 8DM in Germany, included something for postage too though. 52pgs, 8½ by 11¼. [The Scorpion Press / Schnellwieder Str. 50 / 5000 Koln 80 / W. Germany]

SIEGE

Edited by Michael Jenkins

Keep a clean nose

Watch the plain clothes

You don't need a weather man

To know which way the wind blows

- "Subterranean Homesick Blues", Bob Dylan

Many consider the '60s the birth of an American social consciousness, but people seem to have forgotten that many thought this consciousness would be awakened not by flower power but by gun powder. Besides the birth of the Hippies, the Black Panthers, the American Indian Movement, the Symbianese Liberation Army (SLA) and the Weathermen on the left there was also a resurgence and rebirth of the so-called right with the John Birch Society, the Minute Men, the KKK, and George Lincoln Rockwell's American Nazi Party. Much has been written about the revolution on the left in America but not much has been written about the revolution on the right. Though none of these groups ever really got the chance to change America through armed revolution, some of these ideas that were planted in the '60s took root in very interesting ground and produced never-seen-before blossoms.

One of these strange blooms was James Mason. James Mason joined the American Nazi Party when he was 14. Growing up under the so called right-wing of America's conservative movement he realized he didn't quite belong. He found a new direction through his observation and cooperation with the National Socialist Liberation Front, an underground "Nazi" terrorist group that was very influenced by some of the new ideas from the liberal revolution of the '60s.

From Drug Killings to Heavy Metal -- The Alarming True Story of How Satanism Is Terrorizing Our Communities

PAINTED BLACK BY CARL RASCHKE - THE REAL LORD OF LIES!

a review of PAINTED BLACK by Carl A. Raschke

I saw this on remainder and thought I'd have a laugh giving this book a read. I don't know now if I should laugh or be outraged. This book is so full of lies, half-truths, falsehoods, misinformation and complete fantasy it's amazing Carl Raschke hasn't been sued yet and that *Painted Black* made it into paperback.

I think everyone agrees that the outbreak of child molestation in recent years is alarming, but I really don't see how an interest or participation in the occult, Heavy Metal, and of all things (I haven't heard this one since the early 80's) Dungeons & Dragons has anything to do with it. We are more aware of child abuse now because people feel more free and secure reporting it. There may be more child molestation going on, but the main reason we are hearing more about it is because people are reporting now really for the first time. One should also look at our *criminal* justice system and how it treats child molestation. Under the benign police state I've read Anton LaVey advocates I think child molesters would not be out on the streets like in Judeo-Christian America, but be hanging from the trees, feeding the crows and worms.

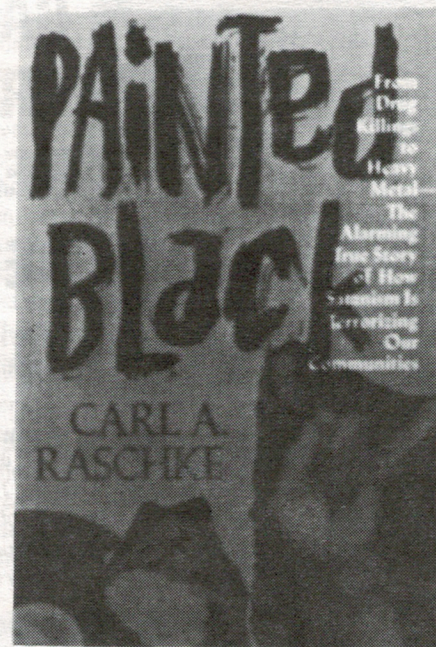
There have been some people into the occult who have molested children, but I'm positive more children have been molested by Christians than any other group in America. Just look at all the reports of priests who have molested children that have been covered up and protected by the Catholic Church.

The crimes committed by self-styled satanists (usually metal heads) are mostly based on Christian propaganda myths made famous now by Hollywood. In their attempt to attach everything horrific with the pagan, Christianity, with its infamous hypocrisy has created the heretical christian hybrid they like to call Satanism that is leading their children to kill each other.

Now on to how Raschke creates an atmosphere of paranoia throughout this propaganda epic. One way he spreads lies is by his complete lack of knowledge about the scene he is trying to eradicate. Here is a list of a few straight out lies and mis-truths in this book: a photo of a graffitied Psychic TV cross is referred to as a symbol for the Abraxas Foundation, the lyrics to a Butthole Surfers song is sited as Satanic graffiti, the reverse swastika Charles Mason carved in his forehead is sited as a Nazi swastika.

Though these are seemingly harmless mistakes and accusations, one wonders considering the hatchet job Raschke does to Michael Aquino, founder of the Temple of Set. Back in 1987 Aquino was accused by a child in the company of a priest of child molestation. After an investigation Aquino was cleared of any guilt considering the evidence. First, Aquino was in Washington D.C. while the supposed molestation happened in San Francisco, on the other side of the continent. Also the residence of the molestation was architecturally completely different than the Aquino residence. Neither of these rather strong conditions of Aquino's innocence is mentioned. Raschke instead ignores them completely, making references to shadowy forces in the government involved in a cover-up to free Aquino.

In light of these incidences (and many others) throughout *Painted Black* all of his conclusions become suspect, as does his point of view. In the pagan courts of the Vikings those who knowingly brought false charges against someone were under the mercy of the falsely accused. The usual choice of punishment was between monetary compensation, slavery, or death. Are Carl A. Raschke and his ilk ready to face the falsely accused's judgement? 276pgs, 6½ by 9½ Hardbound, illustrated. ISBN 0-06-250704-4 ©1990 by Carl A. Raschke, Harper & Row, Publishers, San Francisco. ■



Besides armed actions the NSLF also had an information and propaganda arm. James Mason part of that legal wing of the NSLF. From 1981-1986 James Mason offered the readers of his newsletter SIEGE the benefit of his years in the movement and his radical view on the changes needed for America and the world. Over the years he became more and more revolutionary in his thought, scaring many of his former acquaintances and readers. He travelled so far from the conservative right that he started to see serial killers and mass murders as part of nature's way of starting the revolution. Still looking for the "Nazi" Man of Iron of this age, he found Charles Manson. SIEGE is a collection of James Mason's newsletter of the same name, organized to show his evolution of thought from George Lincoln Rockwell's American Nazi Party to Charles Manson. Though the ideas James Mason presented some years ago in SIEGE were planted in the '60s and are still radically shocking to both the right and the left, they have actually recently started to resurface. If you are brave enough to look at these words that are beyond even the radical fringe of both the left and right you might find something worth thinking about - or acting on. 463pgs, 6 by 9. [Storm Productions / P.O. Box 18009 / Denver, CO. 80218 / U.S.A.]

*There's a battle outside
And it's ragin'.*

*It'll soon shake your windows
And rattle your walls*

For the times they are a-changin'.

- "The Times They Are A-Changin'", Bob Dylan

TRANS-ACTION booklet First Edition 450

This is a collection of various essays by leftist revolutionaries, mail art, and essays on the war against work, imperialism, capitalism, and the U.S.A. The focus of this work as well as who it is dedicated to are the Ohio 7, communist political prisoners in U.S. prisons who also contributed their own short life stories til incarceration for this project. I'm not to sure about the binding here since the copy I was sent was just individual pages. 72pgs, 5½ by 8½. [DIVIDED / P.O. Box 8302 / Chicago, Ill. 60680-8302 / U.S.A.]

WAKE Vol. 1 Issue 1 Summer 1992

This is the long awaited and much delayed newspaper of The Abraxas Foundation. The contents for this issue are an article by **Boyd Rice on Nature's Eternal Fascism** as well as a grouping of quotes by **Jung** and **Jack London**, an article on the Wit and Wisdom of **Gustave Le Bon 1841-1931**, and a large collection of quotes that reflect The Abraxas Foundations worldview by such notables as **Wagner**, **Ragnar Redbeard**, **Heraclitus**, **Robert J. Mathews**, and **Walt Whitman**. **Boyd Rice** certainly has a knack for culling inspirational quotes on the nature of the universe's order. \$2. 8pgs, 11 by 17. [The Abraxas Foundation / P.O. Box 300081 / Denver, CO. / U.S.A.]

THE WATCHER April 1992 E.V. No. 11

The Watcher is the newsletter of New Zealand's Order of the Left-Hand Path. It has now been incorporated along with *The Realist* into *The Heretic*. This issue of *The Watcher* contains articles on Satanist activities

in New Zealand, as well as what they're contending against such as the "Satanic Baby Sacrifice" line of attack from local christians. 12pgs, 5¼ by 8¼. [The Watcher / P.O. Box 38-262 / Petne, Wellington / NEW ZEALAND]

THE WORLD OF ZINES

**A Guide to the Independent Magazine Revolution
By the Editors of Fact Sheet Five Mike Gunderloy
and Cari Goldberg Janice**

I was totally surprised when I got this delivered to my door by the UPS man, a book from a real publishing house - Penguin Books. I'm sure everyone reading this has heard of Fact Sheet Five or at least seen or bought a copy or two. This book is a collection of the so called best of Fact Sheet Five, or more accurately a collection of examples of the world of zines out there in these United States. The contents are as varied as the magazine: Fringe Culture, Comics, Sports, Science Fiction, Hobbies & Collecting, Music, Politics, Literary, Love, Sex & Relationships, Travel, Spirituality, Movies & Television, Splatter and Death. Looking back to Fact Sheet Five though, this book seems sparse. I really enjoyed the second section of this book on how to print your own zine - I wish I had seen it before I started. Too bad the authors didn't cover the wide range of stuff the original Fact Sheet Five did. I know it is possible to cover a wide range of zines, I remember The Church of the Sub-Genesis' book *High Weirdness by Mail*. Well, it is encouraging that it's possible for something as underground as Fact Sheet Five to make it this far. 181pgs, 8 1/2 by 11. ISBN 0-14-01-6720-X. © 1992 Penguin Books

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and hexes.



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VIDEO

THE FIRST FAMILY OF SATANISM or SATAN 90

This is a video presentation of The Compassion Connection. For those of you who don't know what that is, it's one of the projects of Bob Larson one of America's top Christian Radio talkshow hosts. He's a real jerk too! This is his video interview with Zeena LaVey and Nikolas Schreck. Larson is a purveyor of the Christian myth of Hereditary Satanic Child Abuse and other biased and factually inaccurate beliefs. His first fuck-up is his title for Schreck as founder of The Werewolf "Coven". It's *The Werewolf Order* Bob, get your facts straight! But I should remember Bob being a Christian and all that, he doesn't deal in facts but in fear and faith, or should I say fanaticism! Then again his guests aren't that wonderful either. Zeena isn't so bad, but she'll never be as good a spokesperson for the Church of Satan as its founder, and her father, Anton LaVey. Schreck is another story though with his habit of making grand pompous pronouncements, much of the time talking over Zeena. And they've all got bad haircuts too! The topics they cover are a lot of the usual if you've seen any of these interviews on Satanism in the past couple of years. Some of the topics are from Anton LaVey's biography, *The Secret Life of a Satanist* by Blanche Barton, his connections with Marilyn Monroe and Jane Mansfield. Other topics are: Good and Evil, Charles Manson, Witchcraft, Murder, Hitler and The Third Reich, the human sacrifice myth, an explanation of The Nine Satanic Statements, etc., etc., etc.. Larson and his guests continually talk at cross-currents, Larson pretending he doesn't understand Zeena or Schreck's answer, badgering them and repeating his questions over and over again hoping for the answer he wanted and expected, instead of the real and honest ones! Larson isn't as powerfully manipulative as he is on radio, but he comes pretty damn close! There is a little bit of fun at the end of the show when Schreck questions Bob about the subjects of Paganism and The Old Testament. Larson reacts pathetically as most Christians do, falling back on quoting meaningless passages from the horrible little book his life is centered around. His hypocrisy is especially highlighted when asked why Christians continue to use the Old Testament with its tales of animal sacrifice and racial wars that their Lord Christ condemned with his new covenant. Bob falls back on his weakest argument about the "theocratic state of Israel surrounded by demonic influences" and the story of the scapegoat fore-shadowing the sacrifice of Christ for the sins of all mankind. Yeah, yeah yeah. Just keep your slave religion to yourself! Someone should ask Bob why he can have it both ways and no one else can. He'll say at one point he thinks everyone should have freedom of religion and condemns the insulting of other religions, then in the next breath he'll blast their main tenets. Well this video can be a little fun though it does seem to just go on and on with nothing really new being said on either Bob, Zeena or Schreck's part. I received this from Aes-Nihil, his being a lower priced bootleg copy of the official Compassion Connection's version of the video, *The First Family of Satanism* which is really overpriced! I guess you need to decide if you want your money going to - a Christian or a Satan sympathizer?

[VHS approx. 90 mins.]

"Fair is foul, and foul is fair" -

Three views of *The Tragedy of MacBeth*.

by Robert Ward

... We still have judgement here;
That we but teach
Bloody instructions,
Which, being taught, return
To plague the inventor;
This even handed justice
Commends the ingredients
Of our poison'd chalice
To our own lips.

- *MacBeth*, attributed to William Shakespeare

Concerning Destruction:
Be certain you DO NOT care if the
intended victim lives or dies, before
you throw your curse, and having
caused their destruction, revel, rather
than feel remorse.

HEED WELL THESE RULES - OR IN
EACH CASE YOU WILL SEE A REVERSAL
OF YOUR DESIRES WHICH WILL
HARM, RATHER THAN HELP, YOU!

- *The Satanic Bible*, Anton Szandor LaVey

There has been much debate about the nature of the fall of William Shakespeare's *MacBeth*. Did the witches spawn his actions or only spur them on? Did he plan his own King and kinsman's death or did his wife? Did they go insane with guilt and grief or perhaps they were the victims of an action whose payment they really weren't ready to own up to?

The tale of *MacBeth*, like most of Shakespeare's plays, will not be ruined by a retelling as each viewing or reading leads to a greater enjoyment and understanding of the genius of his work. Thus I will briefly tell you of the ruling passions and actions that take place in *The Tragedy of MacBeth*.

After a day of battle against a rebellion the Scottish warrior MacBeth and his friend Banquo are approached by three witches. They tell Macbeth he soon will hold the lands of the rebel chieftain and that he will be king too, but his friend Banquo's sons will rule after him, not his! Neither of the warriors pay much attention to the prophecies of the witches till the next day when the king gives MacBeth the rebel's land and title.

MacBeth writes his wife of the witches story and the following events. In celebration of their victories the King Duncan comes to MacBeth's castle for a feast. The lady MacBeth calls on the powers of darkness to possess her to kill the King. Though not much is made of her pact in most presentations of *MacBeth*, when one considers the advice of Anton LaVey's *Satanic Bible* on cursing and the behavior of Lady MacBeth and her husband later in the play, powers much stronger than are usually given attention are at work in this tragedy. It is not clear if MacBeth ever thought of aspiring to anything more than being a good warrior much less killing the king before the weird sister visit, though the thought doesn't seem at all foreign or offensive to his wife.

MacBeth and his wife kill the king and take his place among much suspicion. MacBeth never really wanted to kill the king and the guilt of his actions weighs heavily on his soul. He goes through a drastic psychological change, murder and treachery becoming second nature to him as king. He doesn't forget the witches prophecies for Banquo's sons. In a futile attempt to out-smart and change fate he has his friend Banquo murdered, but MacBeth's assassins do not manage to kill Banquo's son, the true target of MacBeth's murderous passions. He becomes haunted by Banquo's ghost the night of his murder but it is not certain whether this is only in his mind or not.

In an attempt to forestall his own doom and reassure his guilty conscious he goes to a Witch's Sabbath to find out about his future. His understanding of their advice and attempts to forestall fate only leads quicker to its violent conclusion just like in the tale of Oedipus.

In the end Lady MacBeth's unconscious drives her mad in psychological terms though in occult terms the fruits of her labors have only become over-ripe. She played in a realm she did not understand and her psyche was not ready for its consequences to herself and her husband. MacBeth in turn became consumed and possessed by his own treachery, becoming like the man who he helped defeat before he met the witches.

When the son of king Duncan comes with armies from England to regain his thrown MacBeth stands strong even though all his efforts to forestall fate have been in vain. Even though evil may not have been in his heart



before he and his wife killed their king, it soon took strong root and he becomes the fiercest of warriors. When finally faced with his fate as a traitor he gives full vent to the evil within him though by then his time had come, just as it does for all mankind.

For those who think all Shakespeare is dry, boring, and too hard to understand, hopefully this essay and these reviews will change your mind. How anyone could think a story that includes witches, Scottish warriors and warlords, rebellion, executions, assassination, treachery, a ghost, Hecate the queen of the Witches, insanity, suicide and war boring is beyond me.

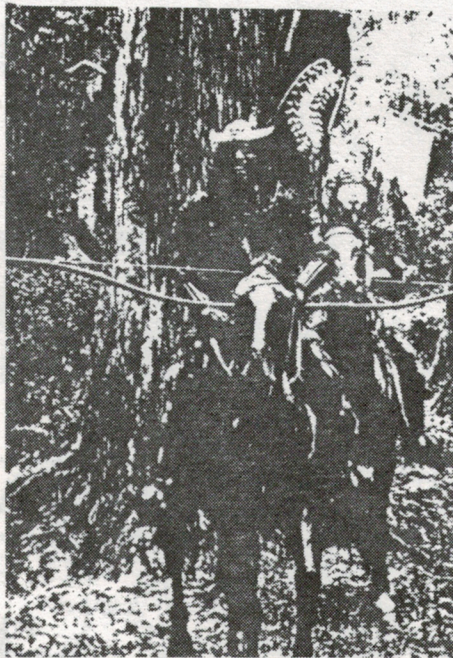
MACBETH

Dir: ORSON WELLES

*"To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death.
Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing."*

- *MacBeth*, attributed to William Shakespeare

Orson Welles has been much acclaimed as a film maker just as Shakespeare has as a playwright. How do the two mix? Welles approaches the play *MacBeth* as a play with a very theatrical aesthetic. Welles' *MacBeth* is very much an art film, it's power appearing much more in its atmosphere, its appearance, and its approach to violence and the occult rather than its acting. This isn't to say the acting is a problem though the actors do seem separate from their words much of the time, as is often the case when approaching Shakespeare. Though the drama of *MacBeth* is not as strongly portrayed in this film by the words of the play itself, it is well served by Welles' approach to the



driving forces of *MacBeth*'s rise and fall, violence and ever changing nature of the fates as portrayed by the three witches. While one usually is most impressed with the words of Shakespeare, in Welles' *MacBeth* what is most unforgettable is its visual impact. The opening and closing scenes of the witches make Welles' *MacBeth* a brief visit to the futile hopes and follies of the world of man as viewed by forces far more older and enlightened about the nature of the universe. [1948 111m/B&W Orson Welles, Jeanette Nolan, Dan O'Herlihy, Edgar Barrier, Roddy McDowall, Robert Coote, Erskine Sanford, Alan Napier, John Dierkes.]

THRONE OF BLOOD

Dir: AKIRA KIRASAWA

*"All men are mortal,
men are vain.
And pride dies first,
within the grave.
For hair and nails
are growing still
When face and fame are gone.
Nothing in this world will save
Or measure up man's actions here,
Nor in the next,
for there is none;
This life must end in fear.
Only evil may maintain
An afterlife those who will,
who love this world,
who have no son,
to whom ambition calls.
Even so, this false fame falls:
Death will reign:
man dies in vain."*

- *Throne of Blood*, Akira Kirasawa

To anyone who's seen just one of Akira Kirasawa's historical samurai films knows just his name as director means the film is a masterpiece. *Throne of Blood* is Akira Kirasawa's retelling of William



Above far left: Orson Welles as *MacBeth* with his hired assassins. Above left: Toshiro Mifune as Akira Kirasawa's *Throne of Blood*. Above: Jon Fich with blood on his hands as Roman Polanski's post Tate/LaBianca *MacBeth*.

Shakespeare's *MacBeth* through the war mask of the Samurai. Great artists and minds travel on similar wave lengths. Kirasawa planned to retell *MacBeth* in 1948 but stopped when he heard about the Orson Welles project. In 1957 he finally felt free to make his *MacBeth* - *Throne of Blood*. *Throne of Blood* is basically the same story as Shakespeare's drama, but the emphasis is the story itself, not Shakespeare's much quoted prose. The story holds up excellently, especially with Akira Kirasawa's artistry. [1957-Japanese 108m/B&W Toshiro Mifune, Isuzu Yamada, Takashi Shimura, Minoru Chiaki.]

MACBETH

Dir: ROMAN POLANSKI

*"Unnatural deeds
Do breed unnatural troubles; infected minds
To their deaf pillow will discharge their secrets;
More needs she the divine than the physician.
God, God forgive us all!"*

- *Macbeth*, attributed to William Shakespeare

Much has been made of Roman Polanski's *MacBeth*. It was the first film he made after the "hurlyburly" of Helter Skelter entered his life and took his wife Sharon Tate. Though much of Polanski's *MacBeth* is worth praise - his setting of it in real space opposed to that of a stage and the fairly accurate costuming of medieval Scotland - but his lack of understanding of the occult elements of the story leave much of the actions of his players completely meaningless. Though man's action may seem meaningless in the larger view of history and the universe, but while they are being done they do have a meaning. [1971-British (R) 140m/Color Jon Finch, Francesca Annis, Martin Shaw, Nicholas Selby, John Stride, Stephan Chase, Terence Baylor.]



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NOTHING LESS THAN THE
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EUROPE.”**

– EDINBURGH REVIEW

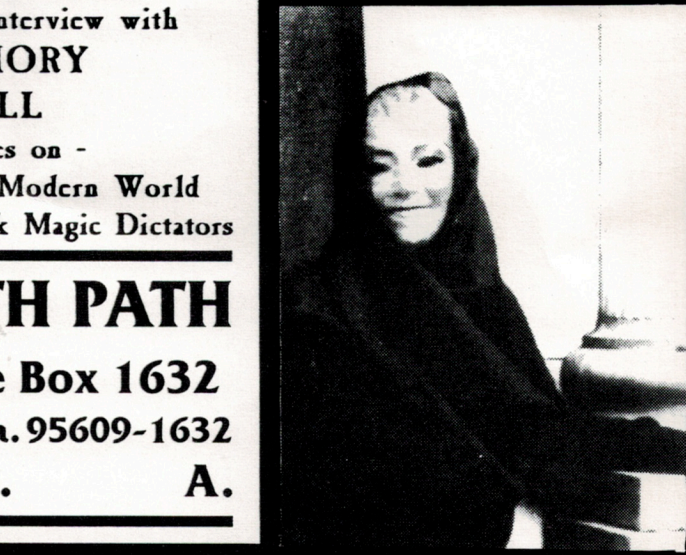


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